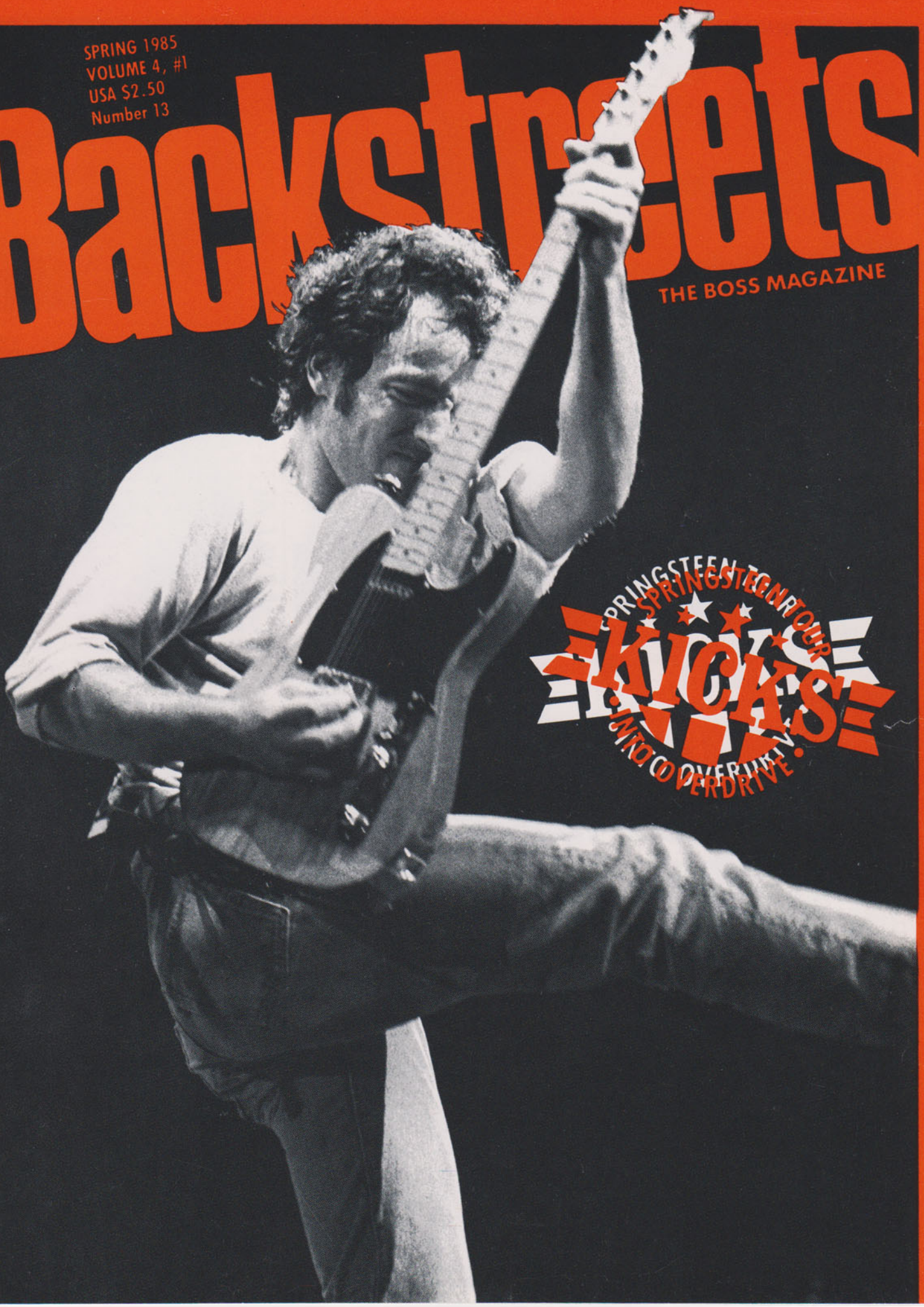
SPRING 1985
VOLUME 4, #1
USA $2.50
Number 13

Backstreets

THE BOSS MAGAZINE



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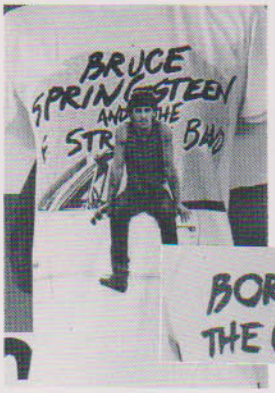

Cover Me design. 50/50. Available in S, M, L and EX.

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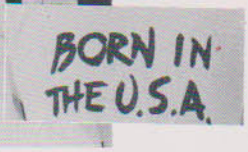

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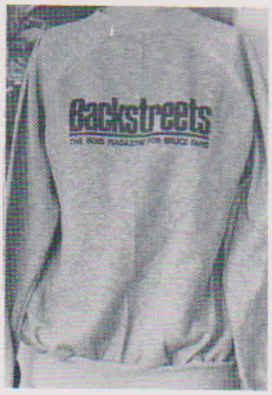

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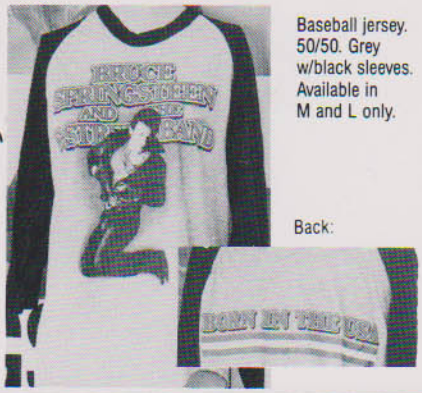

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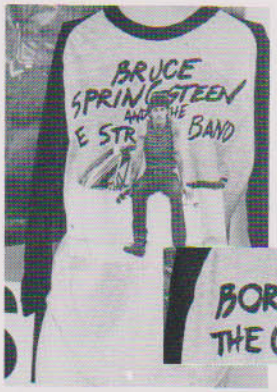

Baseball jersey. 50/50. Grey w/black sleeves. Available in M and L only.

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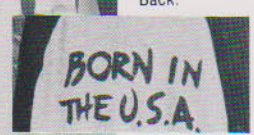

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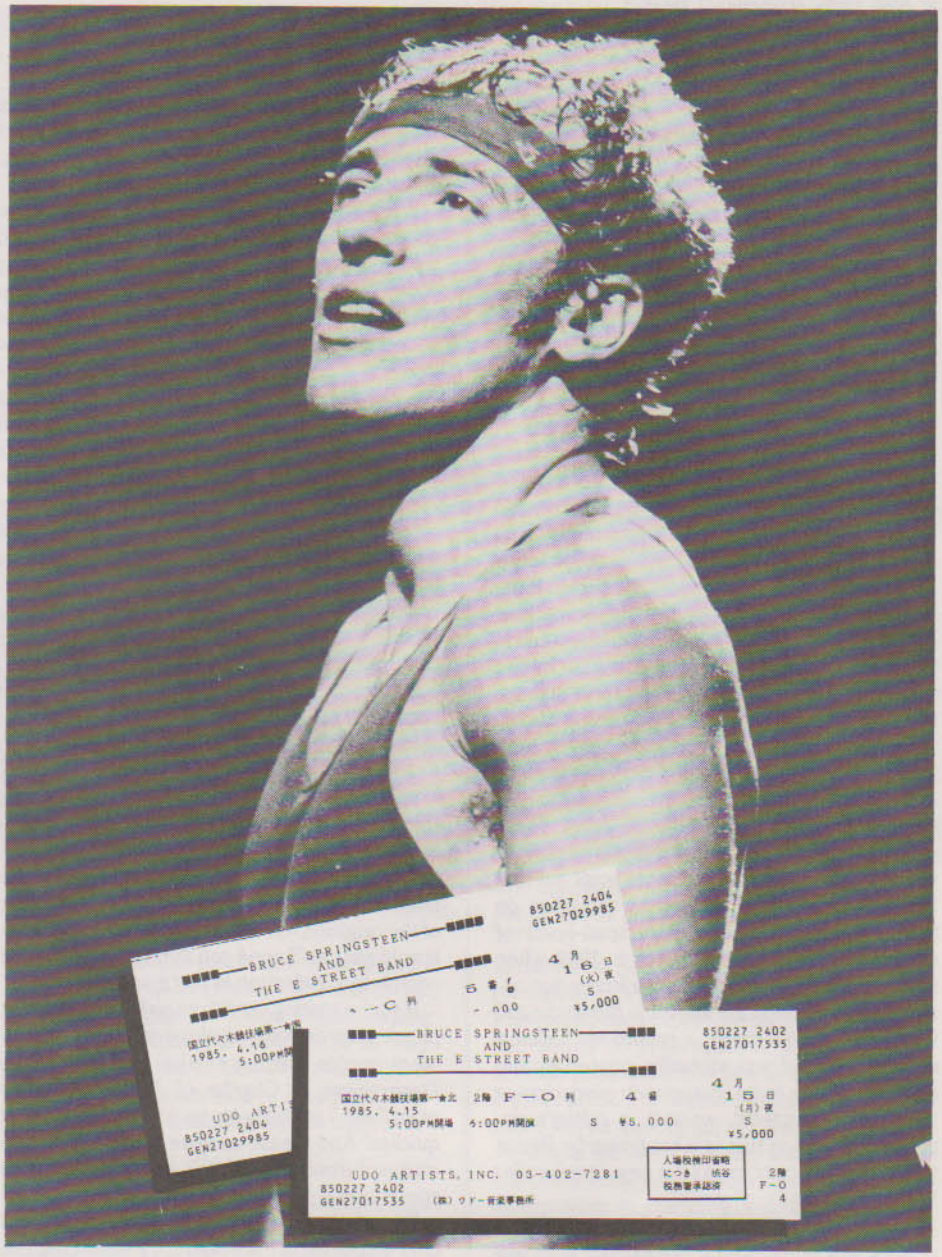
Bruce tour begins rockin' all over the world

BRUCE SPRINGSTEEN IS ON FIRE: AT THE moment his latest single has climbed into the top ten, his brilliant new video is all over the television, and his popularity is at an all time high. And the news of his next US tour is both good and bad.

The good news is that Bruce will be back this summer playing a selected number of cities across the US. The bad news is that almost every report has those concerts booked into huge baseball stadiums, gigantic hockey arenas and domed football fields — a possibility that has caused some longtime Springsteen fans to nearly jump out the window. At this writing (April 1st), Bruce is presently the toast of Australia on one eight show tour (Sydney March 21, 23, 24, 27, 28; Brisbane March 31; Melbourne April 2, 3). The Australian shows have been smash hits and all sold out in hours (despite a rather major controversy over the way tickets were sold). Bruce's upcoming Japanese tour is also a complete sell-out (Tokyo April 10, 11, 13, 15, 16; Kyoto April 19; Osaka April 21, 22) and the frenzy in Japan matches that of the Bay City Rollers tour there in the seventies. The Boss is rockin' all over the world.

The big question is when will Bruce play Europe? At our deadline Springsteen's office refused to confirm any dates though by the time you read this they should be announced. Our best guess (and the best bet of the UK press which has made the upcoming tour a major news story already) is that the UK shows will start in June and the rest of Europe will take up the rest of July. Bruce will almost certainly play at least four nights at Earl's Court in London in early June followed by a massive show in the outdoor Wembley Stadium (capacity 100,000 sports fans). The Wembley show has been talked about both as immediately following the Earl's Court dates (capacity 15,000) or as a final European show in late July before heading back to the US. Also a date has been mentioned of June 22 in Dublin at the RDS. Other sources place Bruce in Gothenburg, Sweden on June 8 and 9. The European tour will almost certainly take in France, Sweden (at least for the sake of Clarence's inlaws) and Italy (where Springsteen is now perhaps *the* major US rock star) and probably everywhere else too.

Those many US fans who are considering a European vacation with an easy chance to catch a Springsteen show may not find tickets as easy to come by as they were on past European jaunts: Springsteen's popularity in Europe (particularly in the UK, Sweden and Italy) matches that of New Jersey. Though *Born in the USA* didn't fare so well when first released in the UK, both "Dancing in the Dark" and "Cover Me" have been re-released and now are hits. Bruce is mentioned almost daily in the press and a TV show called "Spitting Image" even felt he was a big enough star that they made a life size dummy Bruce and used it in a sketch "Born to be a Woodworker."



The key to Bruce's recent success in Europe seems to be a television program that aired before Christmas—the one hour special had the same effect in England (a small country where one television spot can have a major impact) as Elvis Presley's famous Ed Sullivan appearance had here. One other artist, Big Daddy, has even covered "Dancing in the Dark."

Additionally, the famed scalpers of the last US tour have already set up their European connections and are boasting already that they'll have all the prime seats. One New York scalper is already taking deposits on tickets to the Paris show. The price? $1,000.

The US tour should start up again in August or September and will probably be an easier ticket to score since rumors have the shows in stadiums. Springsteen's organization refuses to confirm any dates or plans but officials in several large stadiums (Comiskey Park in Chicago, Dodger Stadium in Los Angeles, the Meadowlands outdoors stadium in Jersey) admit they've been approached. The most popular rumor says that Bruce will play six nights at Giant's Stadium in New York. If sold to capacity that would mean just short of a million seats could be sold (meaning that more people would see those shows than would have seen every single Springsteen show prior to 1980).

The best rumors we've heard yet? That Springsteen has booked six weeks of studio time following his return from Japan and even better yet (though highly improbably) that Bruce will soon release his *Murder, Inc.* album, a dark powerful album about the darkness in men's souls, about the struggle between good and evil, about the bitter fight between man and this hard land, between love and deceit. Rumor has it this would be an album that would take the public by surprise much as *Nebraska* did. To support the record, this rumor goes, Bruce will play a solo tour of small halls (as did Elvis Costello). If dreams came true, now wouldn't that be nice?

DEBRA L. ROTHENBERG PHOTO

On the backstreets

WHEN THE COMIC PAGES FEATURE Dagwood Bumstead singing "Dancing in the Dark" in his beloved (but less than private) bathtub, it's clear that Bruce Springsteen is now something more than the cult figure he was when I started this magazine in 1980. That's caused me some reflection and I think serves as a decent reason to recount again the purpose and concept behind this magazine.

Backstreets is a very unusual magazine in that it has the admittedly very limited focus of Bruce Springsteen and the music of other great American rock 'n' roll bands in the same genre. American rock 'n' roll meant a great deal back when Elvis Presley sang off the back of a truck, it meant a great deal when John Fogerty led Creedence Clearwater Revival through "Run through the Jungle," and it means a lot today when Bruce Springsteen and the E Street Band crank up "Born in the USA." We find something special in the music of Bruce Springsteen and in the roots rock movement spearheaded by the great L.A. bands Los Lobos and the Blasters, and that sound is what this magazine is about.

The first issue of *Backstreets* was given away free at Bruce Springsteen's 1980 Seattle show as sort of my gift to my Bruce buddies, sort of an unofficial program to mark the event. From there *Backstreets* has grown from fanzine to magazine though it's important to point out that this is not an effort created to capitalize on Springsteen's-Dagwood-Bumstead-level of success—we were around back in 1982 when hardly anyone was interested in a Bruce Springsteen who was spending forever in the studio and who released *Nebraska*, a record we called a masterpiece but was virtually ignored by the media that today touts Springsteen every chance they get. Admittedly, we take a cultist's approach, but since this is a magazine by Bruce tramps for Bruce tramps (our new moniker for Springsteen fans), why not?

As I've assured Mr. Springsteen we'll always note to new subscribers, *Backstreets* is an unofficial magazine and is in no way officially connected with CBS or the Springsteen organization—it's an independent magazine and the opinions expressed herein are our own.

In the near future you'll all be glad to know there are some major improvements in the works for *Backstreets*: more pages, more color and more of the kind of news you won't find in any other music publication. We're hoping to attract more advertising too, as the idea of having a magazine without advertising is economic suicide—advertising accounts for the majority of magazine revenues.

For now it is exclusively subscriptions that finance this effort and you might want to be forewarned that the improvements may mean a rate increase—you can protect yourself from that by subscribing now or by renewing your current subscription. To find out when your subscription expires look at the mailing label on your magazine—you'll find an "X" followed by the last issue of your current subscription. You can renew at any time and increase that number. We simply can't afford to bombard you with literature when your subscription expires, the way most magazines do, so it's up to you to make sure your subscription is in order.

A few other business matters: If you move, for god sakes, let us know both your old address and your new address. Our records are sorted by your zip codes so we must know the zip code on your last mailing label to process your change of address or your renewal. And please let us know in advance of your moving; Second class mail is not forwarded and ends up getting sent back to us and the post office charges us 79¢ for each issue sent back, so if you move and don't tell us you end up costing us and hurting the magazine. Please print your address clearly and correctly on your correspondence: we've actually had several people send us money for subscriptions but fail to list a full or correct address—this is particularly a problem with gift subscriptions.

Still, a subscription is the best way to insure that you don't miss an issue of *Backstreets*. Speaking of missing an issue, several of the back issues will soon join the first issue as completely sold out. Being of the collector mentality myself, I've so far taken the attitude that once an issue is sold out it won't be reprinted. If most of you think I'm a strange fanatic for holding that view, let me know. If we ever did reprint issues, the collectors out there can be assured we'd make noticeable changes to protect the collectibility of the originals. Of course, if anything you order is sold out, we'll send you a refund ASAP: Your complete satisfaction is our guarantee.

If you're writing us with an order or an inquiry, please note on your envelope whatever department you're writing to (i.e., "Subscription Department," "Change of Address Department," etc.) as this helps us deal with your letter quicker. And please enclose a self-addressed-stamped-envelope (SASE) with any questions you're sending as this speeds our reply.

We greatly appreciate all the support our hardcore subscribers have offered. Please continue to help spread the word about *Backstreets*—tell your friends and if you wish write us and we'll send you brochures for the magazine you can leave at local record stores or pass out at upcoming concerts.

And to answer one of the most frequently asked questions, the best address to write to Bruce Springsteen directly is care of Jon Landau Management, 136 E. 57th St., New York, NY 10022.

See you again this summer, rockin' America and Europe. No Surrender. . .

—Charles R. Cross

Off the wall

The back cover of this issue features our usual Off the Wall section, this time with the rare original poster to the movie *Thunder Road*. The original poster is huge, has neat color and is a real collectible. Thanks to Arlen Schumer.

Backstreets

A BOSS MAGAZINE FOR BRUCE FANS!

Backstreets (USPS 712650) is published quarterly by Backstreet Records, PO Box 51225, Seattle, WA 98115, USA with offices at 723 Harvard Ave. E., Seattle, WA — subscriptions are available for $10 a year or $18 for two years in the US and Canada (US funds only) and $15 a year or $26 for two years for overseas airmail service. All contents are Copyright © 1985, Backstreets Magazine. Please address *all* correspondence to PO Box 51225, Seattle WA 98115.

Second class postage paid at Seattle, Washington. POSTMASTER: Please send all address changes to Backstreets, PO Box 51225, Seattle, WA 98115.

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Front cover photo: Rex Rystedt
Front cover design: Art Chantry

"At night I walk the streets,
looking for romance,
but I always end up
stumbling in a half trance.
I search for a connection,
in some blue eyes,
but my heart needs protection,
as too many things pass by.
I see you standing,
across the room
watching me without a sound,
I'm gonna push my way
through that crowd
and tear all your walls down,
and tear all your walls down.
My love, love, love, love, love, love,
will not let you down...."

On lips

BOB ZIMMERMAN PHOTO

WELL, IN CASE YOU DID'T NOTICE, IT finally happened during the first week of February, after the Syracuse megadome shows and during the week Bruce was on the cover of People, Rolling Stone and TV Guide: Finally the infamous *Born to Run* era hype was surpassed. . . .

DAYS OF OUR LIVES: Clearly the high point of Bruce Springsteen's career came when the professional wrestling tag team of Barry Windham and Mike Rotundo chose "Born in the USA" as their theme song and decided to use it everytime they entered the ring. Bruce clearly did not wish for the song to be taken as patriotically as it has been—it's been practically adopted by every hockey and professional wrestling team as some sort of anthem to violence. . . Bruce has also been the favorite of soap operas this last year—"Days of Our Lives" seems to use one of his songs on a weekly basis and almost any soap of consequence has snuck the Boss in once or twice. . .

LITTLE BIG MAN: Clarence Clemons and his wife Christina are the proud parents of a new baby boy, Christopher Nicholas. The birth was announced both in the US papers and in Christina's native Sweden. Clarence, and all of his kids, incidentally, have Nicholas for a middle name. . .The Big Man spent some of his pre-delivery time working on his new record to be called *Hero*. Clarence didn't get a chance to finish recording before heading overseas but after some finishing touches it should be out this summer. This one is a little different for Clarence—he sings on all the tracks. . .

NILS NEWS: During the break before the overseas tour Nils Lofgren kept busy finishing up work on his new record *Flip*, scheduled to be released later this summer by CBS. Nils told a Philadelphia reporter that regardless of the success of his solo career, he plans to remain a full-time member of the E Street Band. . . Nils did a radio special on Christmas eve hosting a show and playing rock 'n' roll Christmas songs. He even had Bruce and the band wish everyone a merry one. . .Still on the subject of Nils, he recently sang the National Anthem at the season opening game of the Los Angeles Lakers and the Golden State Warriors. . .

A BOY NAMED GEORGE: Another high point in Springsteen's career was when Boy George called Bruce "a fag." The NY Daily News reported that the Boy called "Bruce" a "prissy," noting that Springsteen wears a "hankie in his pocket" and shakes his ass and dances in "a very feminine manner." Clearly a case of the kettle calling the pot black. . . Remember, you *didn't* hear it here first as *Backstreets* makes it a policy to leave Springsteen's personal life alone: Rolling Stone tells us that Bruce has a new girlfriend, Julianne Phillips, an actress (who stars in 38 Special's video "If I'd Been the One"). Julianne was the attractive young woman next to Springsteen at the Grammy Awards (not his mom, dummies). Radio station WCAU in Philadelphia tells us that the two are engaged. . .Good Housekeeping must not be listening to Philly radio as they named Bruce one of the 50 most eligible bachelors in the January issue noting that "the rock star's most enduring love is the road." Sure. . .

John Eddie, of John Eddie and the Frontstreet Runners, celebrates his new record deal with CBS by reading his favorite magazine. John tells us the lp will be out late this summer.

FROM GEORGE TO FRANKIE: Another high point was Frankie Goes to Hollywood's cover of "Born to Run" off their *Welcome to the Pleasure Dome* lp. Lead singer Holly Johnson said "We did it for the challenge of it." We'll just leave this one alone. . .More to our liking is the version of "Reason to Believe" covered by the Beat Farmers on their *Tales of the New West* lp on Rhino Records. . .Other recording notes: Little Steven has contributed guitar and production to one track on the Jonas Fjeld band from Norway on the lp *Neck 'n' Neck* on EMI records; John Eddie sings back-up vocals on Bryan Adams new lp on the hit single "Somebody.". . .Four Springsteen songs were used as the soundtrack to a French TV film titled "Fort Bloque." Bruce has been all over TV and radio in Europe these past few months. . .

RANDOM NOTES: Springsteen topped so many various polls that it's purposeless to recite them. Let's just say that last year Bruce Springsteen won the Master of the Universe award. . .Springsteen was invited to 1999 party (and we don't mean one hosted by Prince). The Millenium Society is hosting a party at the pyramids on New Year's Eve 1999 and invited ten individuals to attend including Bruce and President Reagan (perhaps they could discuss the songs off *Nebraska*). . .Little Steven recently returned from a fact-finding mission to South Africa. Steve tells us that what he saw there will be topic of his next recording effort . . .One of our readers insists that we note that half of the initial sales for Springsteen's second album were in the Philadelphia area which seems to have a running feud with New Jersey and Cleveland for the biggest Bruce town. . . Through one of our readers, we also pass on to you the address of the national foodbank network for fans who want to follow Bruce's cue and contribute to this worthy cause. Send your donations to Second Harvest National Foodbank Network, 1001 North Central, #303, Phoenix, AZ 85004. . .

NAME THAT TUNE: One of our readers with a few spare moments took the time to look up the name Springsteen in a variety of phone books. He found that no major city in the nation had more than two listed. Dallas, Phoenix, San Diego, the Bronx and Manhattan all had two, while Los Angeles, Denver, New Orleans, Baltimore, Detroit, and Queens all had one, while Seattle, Philadelphia, Birmingham, Honolulu, Chicago, Atlantic City, Brooklyn, Cleveland, Memphis and Asbury Park were all Springsteenless. We knew you couldn't live without this information. . .Here's a tough one for you, straight from ABC TV's "Trivia Trap": "Whose nickname is the Boss?" Do I win a car?. . .

The Big Man starts his own fan club

BOB ZIMMERMAN PHOTO

FANS OF THE BIG MAN WILL BE GLAD to know that now there's a new fan club for all of Clarence's many fans and friends. Called the Big Man's Fan Club (BMFC), it's an official club run by Clarence's friend Erdice Court of Benton, Kentucky. And if you think Clarence has a heart of gold—he's one of the nicest guys you'd ever want to meet—wait til you meet Erdice.

Erdice is a 47-year-old former high school teacher. She first became interested in Clarence and the E Street Band when some of her students turned her on to *Born to Run*. She'd always been rather unconventional though—using rock lyrics to teach poetry to her students. When she first got the chance to see Bruce Springsteen live in 1978 she says, "I cried. Once I saw him, I never wanted to see anyone else."

Since then she's sort of served as an unofficial den mother for the band when they've toured in the south, bringing pies and cakes to the band and crew and always voicing her encouragement. Backstage people frequently ask her if she's Bruce's mother and she jokingly tells them no, she's Clarence's aunt.

When not touring with the band, Erdice serves as the E Street Band cheerleader for Marshall County, a job that's not always been easy. "I live in the middle of the Southern Bible Belt," she says with an accent that would peel the skin of a peach. "There are no black people in Marshall County. They just aren't allowed—the last ones that moved in had a cross burnt on their yard. These people don't really know what rock music is about—they see it as synonomous with evil."

Enter Clarence Clemons and the E Street Band. Erdice gave Clarence a scrapbook from her students and invited him to come visit. The Big Man decided to give it a try and ended up being treated like royalty. The Governor even made him a Kentucky Colonel and he was bestowed all sorts of honors. "I had a big party for him too," Erdice said, "and we had all the lawyers, and professional folks in town over and they were really taken with him."

From there Erdice organized a bus trip to see the next E Street Band show nearby and got over 80 takers. "Everybody went and they took their kids. They all had backstage passes and met Bruce and Clarence. They all couldn't get over it—even my husband, who's a big Johnny Cash fan. Bruce did "I Shot the Sherrif" and even dedicated a song to us."

Though Erdice turned most of the crowd into diehard Springsteen fans, the county still has non-believers: "After Clarence came, a few people got up in church and said that it was bad and all, though all the educated people thought it was great."

Erdice started the fan club after Clarence called her up when he was working on his first record and asked her if she'd be interested in organizing it. "I was always griping that I didn't have as much to do since I stopped teaching and so Clarence said here was something for me to do.

"I'm not a teenager," she adds. "It's just that I truly believe Bruce is today what Shakespeare was of his day."

Fans who join the Clarence fan club will receive a quarterly newsletter updating the Big Man and his activities both in and out of the E Street Band. Also planned is an autographed picture of the King of the World and a membership card and eventually Erdice hopes to make t-shirts available. The membership fee is $12 ($15 outside the U.S.) and Erdice and Clarence haven't decided if that's the annual fee or for a lifetime. But with two hearts as big as Clarence Clemons and Erdice Court you couldn't go wrong.
(For more information you can write Erdice at P.O. Box 482, Benton, KY 44025.)

Awards snub

EVEN THOUGH BRUCE SHOWED UP IN string tie, brought his mom, his manager and his new girlfriend, he only won one Grammy award this year, for male rock vocalist for "Dancing in the Dark." Springsteen was up in several categories and lost best album of the year to Lionel Richie, if you can believe that.

Though Springsteen sat in the front row during the ceremony, his award was given off the air and cameras only panned by him twice near the end of the televised awards ceremony. When he lost the final award he was up for, Bruce swung his mom around. Earlier in the evening when everyone from Boy George to Apollonia jumped on stage to jam on Prince's "Baby I'm a Star," Bruce remained in his seat.

Springsteen fared only slightly better at the American Music Awards, winning best pop rock single for "Dancing in the Dark." He did not attend the ceremony.

Springsteen Avenue

YEAH, GO LEFT DOWN THERE ON ROUTE 9 and turn right on Bruce Springsteen Boulevard. If a proposed name change in Freehold, New Jersey is approved those may be the directions you might get to South Street, one of the streets Springsteen once lived on. The proposal was brought up in January before the local Borough Council. The issue has sparked all sorts of controversy in the small community and has even been the subject of editorials in the local paper. Some of the council members even suggested that the honor would only be bestowed if Springsteen would agree to attend the ceremony.

Bruce, for his part, has been hush on the matter and some of his friends have suggested that perhaps a better honor would be naming a park (or a baseball field) after the introverted rock star.

Mahwah plant to reopen

IN 1982, BRUCE SPRINGSTEEN'S *Nebraska* album was released and gained critical acclaim due to the fact that the songs were reactions to the questionable quality of life as we know it today. Some of the songs on the album are about actual New Jersey problems that existed such as "Atlantic City" and "Johnny 99." The lyrics for "Johnny 99" tell us about an auto assembly worker who gets laid off from his job at the Ford plant in Mahwah, freaks out, and kills a night clerk. Well in 1980 the Ford plant in Mahwah actually did close down and nearly 4000 auto workers were thrown out of work, devastating Mahwah and its local economy. For five years the site on Route 17 languished and waited for an economic shot in the arm. Last October, Ford sold the plant for $20 million to a construction company. Finally in January, the J.D. Construction Co. announced plans for construction of a $200 million office park with Sharp Electronics leasing some of the land to build its U.S. Headquarters there. When the site is fully developed it is estimated that it has the potential to employ 8000 people.

Soundtrack snuffed

THE NAME BRUCE SPRINGSTEEN seems to be springing up in court—this time around, however, Bruce himself is not involved in the case but his music is. The issue concerns the movie *Mask* recently released by Universal Pictures and directed by Peter Bogdanovich. Bogdanovich originally planned to feature four Springsteen songs in the soundtrack. Springsteen screened the film and gave his permission, however Universal felt the price CBS asked was too high (they reportedly wanted $200,000 and demanded a cut of video-cassette profits). Universal, much to Bogdanovich's chagrin, decided CBS's price was too high and replaced the songs with four Bob Seger songs without Bogdanovich's consent.

In the meantime Bogdanovich previewed the movie recently with both the Seger and Springsteen soundtracks and the preview audience overwhelmingly selected the Springsteen soundtrack as their favorite.

Inside the superstar Africa sessions

By Lorie Beaupré

As well as donating thousands of dollars to union and community food banks, Bruce Springsteen recently donated his time and talents in a ten-hour recording project to aid the starving people of Africa. On January 28th just hours after the last dates of his U.S. tour, Springsteen joined the American coalition of stars "United Support of Artists for Africa" at A&M Recording Studios in Los Angeles to record the new song written by Michael Jackson and Lionel Ritchie: "We Are The World."

Ken Kragen, the event producer, told reporters at a press conference in Los Angeles that Springsteen made a major sacrifice to be part of the recording session. According to Kragen, Springsteen finished his national tour, flew out to Los Angeles the following day and arrived at the recording studio at 10 p.m. As he approached the recording studio entrance, he was seen by Kragen. "I swear I walked out to the gate just as he was coming in," Kragen told Backstreets. "I was looking to see if there were any hangups out there and in walked Bruce. . . By himself, he walked across the street away from the crowd and said, 'What do you want me to do?' "

"Any time somebody asks you to take one night of your time to help people who are starving to death," Springsteen said later that night, "It's pretty hard to say no. I think hunger in the world—in the United States as well—is such an abstraction to most people that trying to bring it closer, to make it more real, is something that has to happen. That's what this is all about."

Organizer Kragen set a goal for himself by adding one artist a day between Christmas and New Year's to the list of performers participating. But, the turning point for the project was the commitment from Springsteen because his involvement legitimized the project in the minds of the rock community. USA FOR AFRICA would now happen in a major way.

Quincy Jones, producer of the recording, said everybody checked their ego's at the door as they entered the studio. "Springsteen finished screaming his brains out and said, 'Is this O.K.?'," Jones told Backstreets.

After seven hours of recording, Springsteen still managed to sign fifty posters before he left the studio. In addition, Bob Geldof, from the Boomtown Rats, organizer of the single record by a group of top British musicians "Do They Know It's Christmas?" told reporters, "I just want you to know, Bruce Springsteen asked me for my autograph!"

Geldof recently returned from the plagued continent and recalled one of his most striking experiences. While on his journey to a camp in Africa, he spotted a woman with two children in the middle of a vast desert. According to Geldof the desert is so thirsty for water that it appears "scorched, like it was burned by a hot iron." The woman had walked possibly 75 miles in one direction looking for food and water but as she saw the airplane, she changed her course in the direction of the plane with the hope that it would lead her to food. Geldof wanted to land for the woman but the other passengers told him it would be impossible to stop because there are thousands of people just like her wandering throughout the desert looking for food. The woman and her children were not the exception —they were the rule of this dreaded reality.

Geldof describes the people as very silent and extremely dignified in the last throes of human degradation. He stayed overnight in different camps and noted an eerie silence until approximately four in the morning when he was awakened by intense sounds of sorrow. It signified the death of many children throughout the night.

USA FOR AFRICA spokesperson Harry Belafonte was concerned about the need for a relief effort by a union of American artists. "Death among people of color is an acceptance state, who are often thought of as people who can pay that price." He expressed his doubts that a similar apathy would be prevalent during a famine in Europe.

According to Kragen, the record's main goal is to feed people and save lives. "We want to be effective. We will go personally. Everyone of us will go over there to see that the money is translated into food and saving lives."

Plans for distribution of the funds collected from the sale of the record is being prepared by Marty Rogol, who had previously been Executive Director of World Hunger Year and has been in charge of Kenny Rogers' successful hunger activities. He assures that one-hundred percent of the money will go either to medical needs, or for long-term development efforts.

Along with the single and twelve-inch extended play version, there will also be a double album of previously unreleased tracks by several artists, including Springsteen's version of Jimmy Cliff's "Trapped." A video of the recording session, posters and a soft-cover book piece have also been released.

As Springsteen fans, we should show our support for Bruce's belief that one person does make a difference. Bruce made the commitment to help and so can we.

To contribute your dollars write, USA FOR AFRICA, Boss fans department, 1112 N. Sherbourne Drive, Los Angeles, CA 90069.

USA FOR AFRICA PHOTO

Billy, Cyndi and Bruce at the sessions.

"Anytime somebody asks you to take one night of your time to help people who are starving to death, it's pretty hard to say no."

Behind the lens with Annie Leibovitz

BY BOB ZIMMERMAN

FROM 1970 TO 1983, ANNIE LEIBOVITZ proved herself to be one of the most exciting and original photographers in the publishing world. Her cover shots for *Rolling Stone* magazine were as important as the information found inside, and created the image of the magazine as much as the work of any one contributor. Who could forget Bette Midler covered by a thousand roses, John Lennon and Yoko Ono photographed on the very day that John Lennon was murdered, or the (seemingly) uncharacteristic shot of Bruce Springsteen, looking a lot like a character from a Charles Dickens' novel, skating on a frozen pond?

In 1983 Leibovitz ended her association with Rolling Stone by signing with the newly resurrected Vanity Fair. To complete this stage of her life, Leibovitz released a most impressive collection of some of her greatest work in the book *Photographs* (Pantheon/Rolling Stone Press).

Recently, Leibovitz has been best known as the photographer of the *Born in the U.S.A.* cover and three of the four sleeves from 45s off that record. The photograph of Springsteen leaping in the air with his guitar has become as timeless as Springsteen and Clemons on the cover of *Born to Run*.

Backstreets contributor Bob Zimmerman caught up with Leibovitz recently at the Govinda Gallery in Washington D.C. where the famous photographer was autographing scores of her books and at the same time drawing attention to the exhibition of her work which was on display at the gallery.

Backstreets: Tell me about the difference between your work with magazines and your album cover work.

BOB ZIMMERMAN PHOTO

Annie Leibovitz

Leibovitz: One of the things about album work is that I really haven't been real happy with my album work because it's not like editorial work. You're really hired by people to do pictures. So when you're hired by them, they have their own ideas. So, like with Bruce, I mean we did five or six different kinds of shootings.

And this picture (*Born in the U.S.A.* cover), he chose this picture for the album, which is to me like a "grab" shot. And he really liked that. I took a lot of pictures that I liked a lot better. He doesn't really like to look at himself. (The "I'm on Fire" sleeve was also considered as a cover shot for the album).

Backstreets: Yeah, that's what Springsteen said in the Rolling Stone interview. On the *Born in the U.S.A.* shot, did you read where someone thought that the two of you were trying to make a statement by depicting Bruce pissing on the flag?

Leibovitz: (surprised) No! Someone said that?

Backstreets: Yeah, it was in Rolling Stone.

Leibovitz: No. If anything Bruce feels very strongly about the flag. He's *very* patriotic.

Backstreets: On the "Dancing in the Dark" 45 cover shots, were they shot in Bruce's basement?

Leibovitz: Yeah, that was in his garage.

Backstreets: What was on the tape deck that got him dancing?

Leibovitz: "Dancing in the Dark." It was great. He just finished recording it. That was the last song he did for the album. And he played it for us. It was the first time we heard it and it was *just great!*

We had worked all day long with the band and everything, and everyone had left, we were the last people there and I said "Look, I just want to try one more thing. Come into the basement." And he put on that song and he started dancing, and it was like *magic*! It was really like time stood still. It was one of those moments!

Backstreets: I saw the shots in the songbook...

Leibovitz: Oh, I haven't seen them. Do you have the songbook?

Backstreets: No, not with me.

Leibovitz: What's on the cover of the songbook?

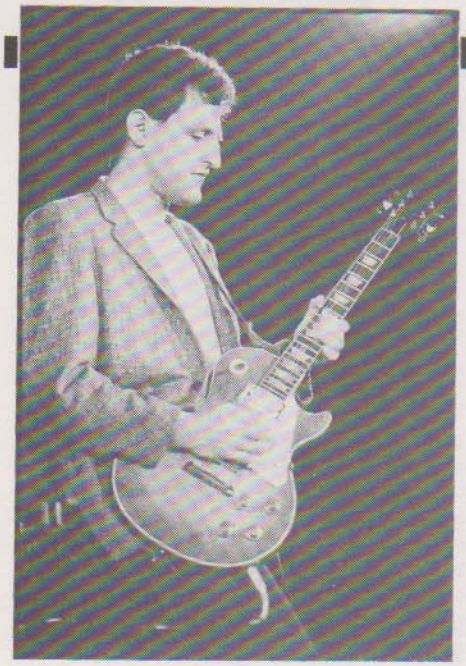
Backstreets: It was the album cover shot. Inside, they have different shots...one of Bruce driving in his car...

Leibovitz: No I haven't seen the songbook.

Backstreets: I wanted to ask you about the band shots. In almost every picture, everybody looks somber except Steve Van Zandt. He just looks like he's pretty content that he's leaving the band.

Leibovitz: No, no. He had actually already left the band and had come back to do the sessions. He didn't have to do that, but he did, because they have a lot of respect for each other.

DAVID DUBOIS PHOTO



Billy Rush quits Jukes

IN A SURPRISE MOVE, BILLY RUSH, THE longtime guitar player for the Jukes, has left the band. Billy (a.k.a. Willie) left the band early this spring to work on other projects and was replaced by Bobby Bandiera, formerly of Cats on a Smooth Surface.

Rush joined the Jukes in 1975 to replace Miami Steve when Steve joined the E Street Band. His role with the Jukes was essentially as an equal to Southside when the bank was in the studio. He co-wrote many of the songs on the last few records. His role in the studio was perhaps even more important than his contributions on stage and without his support, Southside will clearly need a strong producer.

Bandiera is a noted guitar player who already at a young age has quite a reputation. For some time he was considered the inside favorite to replace Miami Steve in the E Street Band before Nils Lofgren's name came into the picture. During the summers of 1982 and 83, Cats essentially became the back-up band for Springsteen's frequent forays into the Stone Pony and Bandiera's guitar playing during those club shows, on tunes like "The Big Payback" and "I'm Bad, I'm Nationwide," was inspired. Bandiera immediately began playing on the road with the Jukes and reports from the show say he's already established himself as a real show stopper.

Southside, meanwhile, finally healed his riff with Miami Steve when they appeared together on stage at the La Bamba Christmas benefit, once again sparking hopes that Steve might help his old friend out on production of a future record.

New single, new B-side, new butt cover

IN MID FEBRUARY, CBS RELEASED A fourth single off *Born in the USA*, "I'm on Fire" backed with the previously unreleased "Johnny Bye Bye." The single was the first one off *Born in the USA* not to break the top ten, though at press time it was climbing again, buoyed by the new video.

The single comes with a brilliant Annie Leibovitz classic shot for the picture sleeve: It's a full color photo of Springsteen and guitar standing in front of a fire. The picture was one of Leibovitz's choices for the cover shot of the album and it is absolutely the best picture from this album's marketing campaign. The picture previously ran in Vanity Fair this winter and is also reproduced on the sheet music for "I'm on Fire."

The B-side is somewhat of a surprise—it's a studio version of the long thrown around "Johnny Bye Bye" (also called "Bye Bye Johnny"), a Chuck Berry classic that Springsteen took as his own. The song, of course, is Springsteen's requiem to Elvis and it has appeared in his concerts for some time now on and off, and is almost always certain to be played when Bruce plays Memphis. This version surprisingly is neither the long blues-based song that Springsteen first perfected during the European leg of the River tour, nor is it the short rocker that played during the third leg of the *Born in the USA* tour—at under two minutes, it's somewhere in between.

An interesting note about this song: It's been one of Springsteen's favorite non-lp cuts for sometime and must have seriously been considered for the B-side of "Born in the USA."

"I'm on Fire" was also released as a 12" promo with a black and white cover. We don't think Arthur Baker will be allowed to get his hands on this one for a remix.

The only other US Springsteen-related release this winter was the USA for AFRICA single, 12" and album. The album features Springsteen's rendition of Jimmy Cliff's "Trapped."

Around the rest of the world, Springsteen has continued to keep record plants busy. All four *Born in the USA* singles have been released in Canada with no variations (though the "We Are The World" single has yet to be released there). Most European countries did not release "Born in the USA" however, perhaps thinking the patriotism of the song wouldn't sell well outside the US. In the UK, the classic "Pink Cadillac" picture disk was rereleased, which should help lower the ridiculous collector's prices this item has been bringing in the states. "I'm on Fire" has been released in Holland and Japan already and a slew of other releases will most certainly follow.

One of the strangest releases of the recent months is a record from Norway by comedian Herodes Falsk. It's a comedy record that features a hilarious parody of the *Born in the USA* cover. Herodes calls it *Born in Drammen* and it shows his bare bottom with a soiled pair of underwear hanging off his belt. The back cover, incidentally, features Herodes' face very close to a nude woman's chest.

Top: The US picture sleeve for "I'm on Fire" featured a shot originally considered for the cover. Left: Herodes Falsk's hilarious parody. Above: Little Steven's "Undefeated" 45 from Holland.

New Zealand released the "Dancing," "Born in the USA" and "Cover Me" 12"s. The Philippines released the *Born in the USA* album (with some type and color variations making it the most unusual pressing of the album) and also a weird dance 12" for "Dancing" that stuck it in a disco looking 12" dance sleeve. South Africa released the first three singles and even sported a misprint on the "Dancing" sleeve, titling the album "Borns in the USA."

Little Steven's "Undefeated" b/w "Justice" came out with a picture sleeve in Holland. His masterpiece "Vote that Mutha Out" was also, strangely enough, released in South Africa on a 12" with three remix versions, making it one of the most political songs ever allowed to be pressed in that troubled country.

Southside Johnny put out a new single, "Love is the Drug," b/w "Action Speaks Louder than Words" which flopped chartwise. He also contributed the title song to the *Turf Turf* soundtrack album released on Rhino Records and got a fair amount of publicity from it.

Also on the soundtrack front, Clarence Clemons contributed a solo version of the "Peter Gunn Theme" to the soundtrack for *Porky's Revenge*. The movie is not one of the masterpieces of cinema but the Clarence song is noteworthy.

In the mail

DEAR BRUCE: PLEASE DON'T PLAY STADIUMS

BY BOB ZIMMERMAN

Dear Bruce:

First of all, congratulations on winning a Grammy for best male rock vocalist for 1984. Surely no one deserved it more than you. Winning the Grammy, however, brings up an area of concern to myself and many of your longtime *and* recent fans; that is, the effects of the newfound stardom and unparalleled mass audience which you have obtained in these past 12 months.

It must be a very difficult job to be Bruce Springsteen in 1985. Even with all the hype and media coverage you received in 1975, I doubt that anything could prepare you for the media onslaught of '84-'85. Now that you have acquired so many new fans, it must be harder to simply meet with them and just talk to them. I only need to point to your stay in Greensboro, North Carolina where, because so many fans were waiting in the hotel lobby, you had to slip out a side door. I'm sure you hate to have to do something like that, but when the fame and notoriety reach such a level, what can one expect?

That is why in recent months I have been alarmed at the news that upon returning from Europe you will be playing outdoor stadiums which often hold up to 90,000 persons per show! Can this be?

Well, in the November '84 issue of *Musician* magazine, Roy Bittan was quoted as saying he wants to see you and the band play in 60,000 seat arenas, even though earlier in the article there was mention that you had doubts about playing such venues. Also, a recent issue of *Rock and Roll Confidential* stated that you and the Rolling Stones would be competing for baseball stadiums and the fans who fill them this summer. Why is this happening?

In quite a few recent interviews you have talked about how it's your job to break down barriers when you perform live. However, there are *huge* barriers when one plays to 90,000 fans. Unfortunately, not even you can break down such barriers. Just ask those people who will be subjected to sitting at the back portion of the stadiums. If you plan on remedying that by installing video screens, I would recommend against that. Fans don't pay $17.50 to watch a video screen, they pay to watch *you*!

Please reconsider Bruce. I don't think it's selfish of fans to ask you to play in an atmosphere which is conducive to all involved. If you choose to play the baseball stadiums, then I wish you the best, however you can count me in as one who refuses to be treated like cattle at such a gross event.

God Bless,

—Bob Zimmerman

IN DEFENSE OF THE 12" REMIXES

BY JIMMY GUTERMAN

"On all three songs, Arthur Baker expands Springsteen's audience to the dance floor and makes the dancers think."

No hardcore Bruceophile has any use for Arthur Baker's remixes of three *Born in the U.S.A.* tracks. The reaction to the twelve-inch versions of "Dancing in the Dark," "Cover Me," and "Born in the U.S.A." have ranged from mild annoyance to extreme vocal disgust. This response is unwarranted and foolish. In a magazine such as *Backstreets*, a suggestion that a third party can have a positive effect on the music of Bruce Springsteen and the E Street Band seems to shock people. I'll take my chances, and I'll address two important questions, respectively: 1. Why have longtime fans reacted to the remixes with repulsion?; 2. What value do the remixes have?

The first track from *Born in the U.S.A.* that the general public heard was "Dancing in the Dark," The knee-jerk responses of many of Springsteen's most passionate fans when the single was released was startling. These people had pigeonholed Springsteen and would not tolerate any music he made that departed from their conception of what he should do. "Hungry Heart" was bad enough, these people grumbled between sets at various Jersey shore clubs last spring, but at least that song *sounded* like Springsteen. This statement would be followed by disparaging remarks about synthesizers and drum machines. The drum machine question is obviously moot—Max Weinberg is playing real drums. It would be an exaggeration to assert that those longtime fans who object to Springsteen's more "modern" music think they have a right to dictate where the artist's music should go; it is no overstatement to suggest they are close-minded.

Some of the objections may indeed be out of shock. When the remix of "Dancing in the Dark" was released, the initial response was a collective dropped jaw, Arthur Baker's remix is less restrained than his inspired extension of Cyndi Lauper's "Girls Just Want To Have Fun." Most startling of the new mixes is the dub, in which Baker places the guitar in front of the mix and pulls the sexual tension implicit in the song tighter and tighter until he makes Springsteen's voice literally snap. Instead of Clemon's original sax solo that he uses in the "Blaster" and "Radio" mixes, Baker slams the song dead with a single disjointed note, emphasizing the singer's lack of resolution.

In remixing "Cover Me," Baker had more slack. The original version that the band prepared as a demo for Donna Summer in 1982 is noticeably slower than the lp version; it is also a vocal duet between Springsteen and Jenny Burton. Again, Baker makes explicit what the original track leaves unstated. Weinberg plays on the offbeat in the lp version and Baker takes this reggae-ish feel and expands it into what he calls "a stone dub record." Baker travels up a heart of darkness for this mix, rendering a song already consumed with terror even more spooky. Springsteen's stinging guitar draws blood more effectively when executed at a slower rate and the inclusion of Burton's voice adds to the lyric's desperation. Not surprisingly, "Cover Me" is the most tolerated of the remixes.

"Born in the U.S.A." has aroused the most violent objections and it is the most complex of the twelve-inches. Baker opens the "Freedom" and "Radio" mixes by dropping all from the track except Dan Federici's terse piano and slowly building until the whole band and anything else he can squeeze into the mix all fight for room; the very way Baker mixes the song heightens its already military feel. On the choruses, Baker slaps the cries of "U.S.A." back at the singer, underlining the ambivalence of the song. The original "Born in the U.S.A." describes the dilemma of a fiercely patriotic man who has seen all his great country should stand for cast aside. Baker's remixes of the song, especially the martial dub, which climaxes with a ghostly, disembodied voice moaning wordlessly, drive this frustration home. On all three songs—"Dancing in the Dark," "Cover Me," and "Born in the U.S.A."—Arthur Baker expands Springsteen's audience to the dance floor and makes the dancers think. In a sense, the remixes are public service messages to that new audience. But they are also legitimate extensions of what is already in the song. Only willful ignorance prevents such acknowledgement.

In the mail

Address all correspondence to the Editor, Backstreets, *PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in* Backstreets.

Horsing around

Dear Editor:

I know only Bruce fanatics could possibly believe the story that I'm about to relate, but it is true. Bruce seems to touch the lives of all creatures great and small. I own a horse that is boarded at a large show stable. There is always a radio on at the barn for the riders. Around the release of "Cover Me" I most always could be found dancing in front of my horse (Chip's) stall. One day I noticed that Chip was bobbing his head to the beat. He was dancing with me! I was so excited that I started going crazy, dancing up and down the aisle where Chip's stall is, and he just kept bobbing away — never missing a beat. After that, I started bringing my cassette player to the farm, and playing Bruce tapes. It never fails that Chip will dance along. It has gotten to the point where he can pick out Bruce's voice from songs on the radio. Often, when he doesn't know that I am watching, I will catch him dancing by himself.

I realize that this all sounds crazy, but it really does happen. Chip and I love Bruce and his music. Bruce often sings about communication gaps, but his songs have built a bridge for communication, even between animal and man.

Robin Muksian
Cranston, R.I.

Man at the Top

Dear Editor:

After five cab rides, a seven hour bus trip, walking up a hill in freezing temperatures, I finally arrived at the Carrier Dome in Syracuse. The show was excellent, the sound was perfect but every seat was so far away something was missing — the closeness that Springsteen projects. He also looked very tired. I just hope this type of concert will not be an every day event. Bruce, if you see this, please don't get that big!

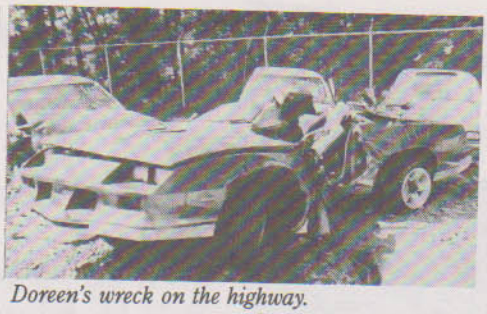
Lorraine Baj
Philadelphia, PA

Wreck on the Highway

Dear Editor:

I went to see Bruce September 14 at the Spectrum in Philadelphia. As in the recent issue of *Backstreets* that night was considered one of his top eight best shows, and believe me it was! He was great!

The sad news about that night was coming home from the concert. My brother was driving, my boyfriend and I were in the back seat of his brand new Camaro Z28. My brother just got out of the Navy the day of the concert. He hadn't had any sleep for 48 hours, as



Doreen's wreck on the highway.

he had jet lag. My brother feel asleep at the wheel and hit a telephone pole. Cut the pole in three places. My brother is still in the hospital. He broke both of his legs, his pelvis, and other minor injuries. I broke four ribs, broke my foot and bruised my kidneys. My boyfriend broke his hand.

My father called the Spectrum and talked to a lady that worked there. He told her what had happened. She said she would try to get the message to him. She mentioned he is the kind of guy who would call, send a card or even pay a visit. But I never heard a word. I don't think Bruce ever got the message. I know he would have tried to contact me in some way.

I think Bruce is a great living person. When I first heard Bruce I liked him. But knowing about him personally I liked him even more. He is not into drugs and is a down to earth guy. He does not need drugs, he gets high on his own music.

Doreen Stone
Philadelphia, PA

The Real Thing

Dear Editor:

On December 23, I went to the La Bamba Christmas Concert in Red Bank, New Jersey. Appearing were Little Steven, Southside Johnny, Gary U.S. Bonds, and others. In past years, Bruce has shown up. This year, unfortunately, he didn't, but it was a great show anyway. The best part of the evening came after the concert, at the post-show party at the former Big Man's West. I met Max Weinberg, Garry Tallent, Patty Scalfia and Miami Steve himself, and just had to write and tell you that they were the nicest people I've met in a long time. All the stories you hear about them are true: they're just friendly people who aren't into the cocaine and limousine scene and aren't wary of sitting down and talking to a fan. I was very impressed.

Deborah Mayer
New York, NY

Mike's #1 Fan

Dear Editor:

I realize I am probably wasting my time with this letter but as a "second rate fan" to a "real" Springsteen fan (we all know who I'm speaking to — Mike Yokmanic, Pittsburgh PA) I would like to express my most sincere thanks for opening my eyes to what it takes to be a "real" fan. All these years I was under the impression one was to appreciate anything one's hands could get a hold of. But Mr. Mike "Real Fan" Yokmanic seems to have these qualifications set: rudeness, inconsideration, pigheadedness, presumption, and tightwadness.

If this is what it takes to be a "real" fan, I'm satisfied being second rate.

Wendy Haelle
Olympia, WA
President, Mike Yokmanic Fan Club

Boys and Girls

Dear Editor:

I am writing concerning a picture in your last issue. It was the picture of Catholic school girls in Philadelphia. I go to an all boys school two blocks away from them (they're our sister school) and talk to some of them about Bruce when ever I get the chance. I found out through talking to them that they are "Phony"; not *true* Bruce fans. The only time they talk about him is when he is in town, on tour, or has a new record out. When he is off tour you don't hear them say a word about him. It's a shame they had the honor to see Bruce and get their picture in *Backstreets* because they really don't deserve it.

D.M., B.C., C.O., J.F.
Philadelphia, PA

THE BAD NEWS

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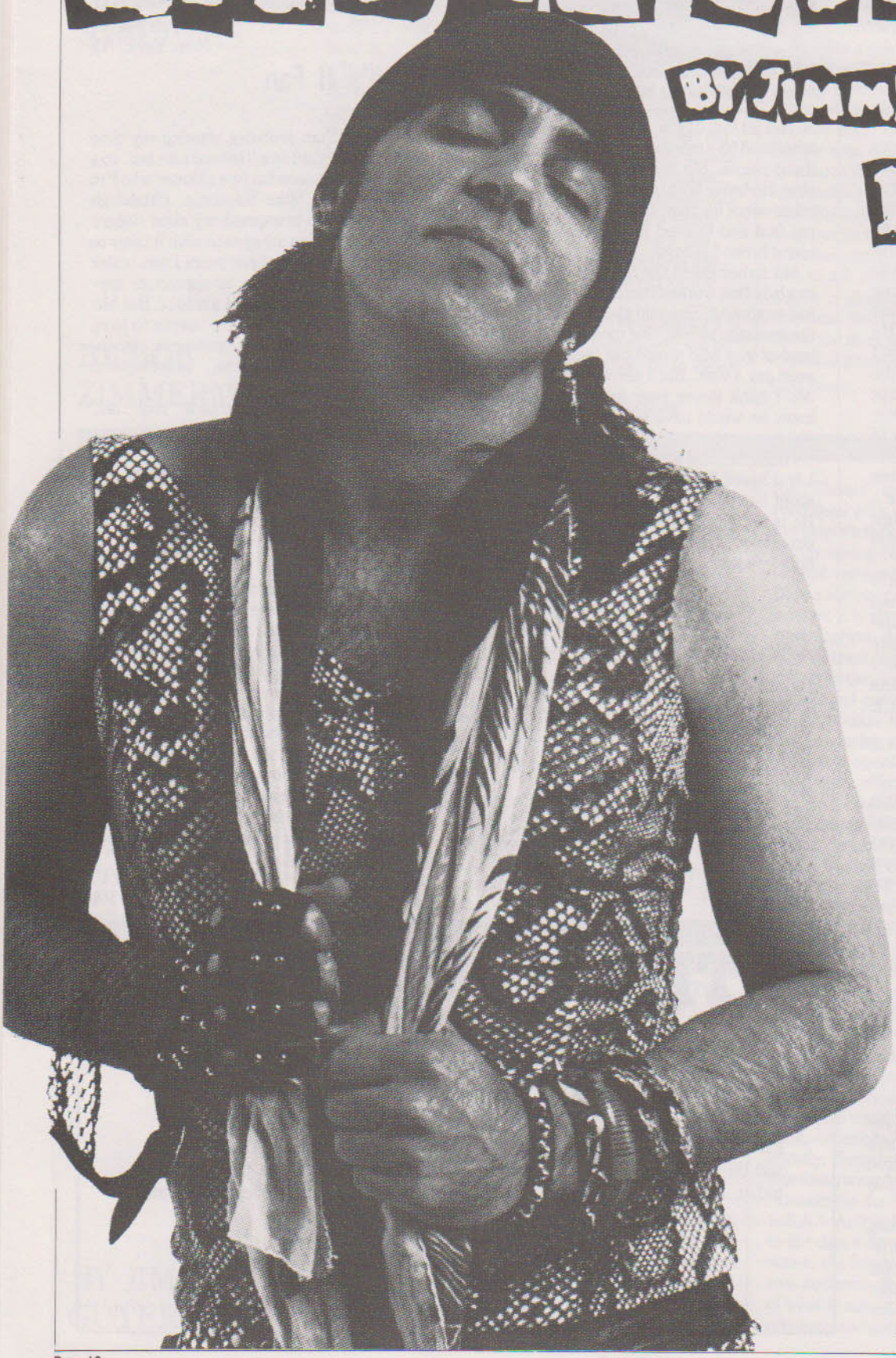
Backstreets

PO Box 51225, Seattle, WA 98115, U.S.A.

LITTLE STEVEN

BY JIMMY GUTERMAN



IN THE FALL OF 1982, STEVE VAN ZANDT was on top of the world. His long-awaited debut solo album had just been released to near-unanimous praise, his work with Gary U.S. Bonds had established him as a first-rate arranger/producer, and his performance on many of the early tracks that turned up on *Born in the U.S.A.* were the loosest and most uninhibited of his career. Two-and-one-half years later, he's left the E Street Band, his bold second lp was such a commercial dud that he's currently without a band, a manager, or (current rumors notwtihstanding) a label. His excellent single, "Vote that Mutha Out," a pithy anti-Reagan election message, was not even able to be released in the country for which it was intended. What happened?

Voice of America, the lp Van Zandt released almost simultaneously with *Born in the U.S.A.*, addresses many of the same topics in a far more literal fashion. Last summer, when the then-new *Voice of America* received only a fraction of the airplay *Men Without Women* did (let alone *Born in the U.S.A.*), that literalness, perceived as one-dimensionality, was seen as the lp's downfall. The heavy metal audience, a major part of the demographic Van Zandt was trying to reach with the album, had little interest in songs concerning the country's moral failure in Central America. Either they didn't want politics at all, or if they did, it was the politics of Sammy Hagar arguing against the 55 m.p.h. speed limit and Glenn Frey suggesting that kids in Eastern Bloc nations can't rock. Or so the story goes.

It's not that simple and it was that line of reasoning that sank *Voice of America* in the marketplace. What seemed like stubborn self-righteousness a year ago now appears an absolutely necessary personal and political statement. It wasn't the music that felled *Voice of America*—there are far more people willing to buy a heavy metal lp than a disc of updated

(Continued on next page)

Van Zandt was surprised to find out that "Out of the Darkness" had been released as a single: no one at the label told him.

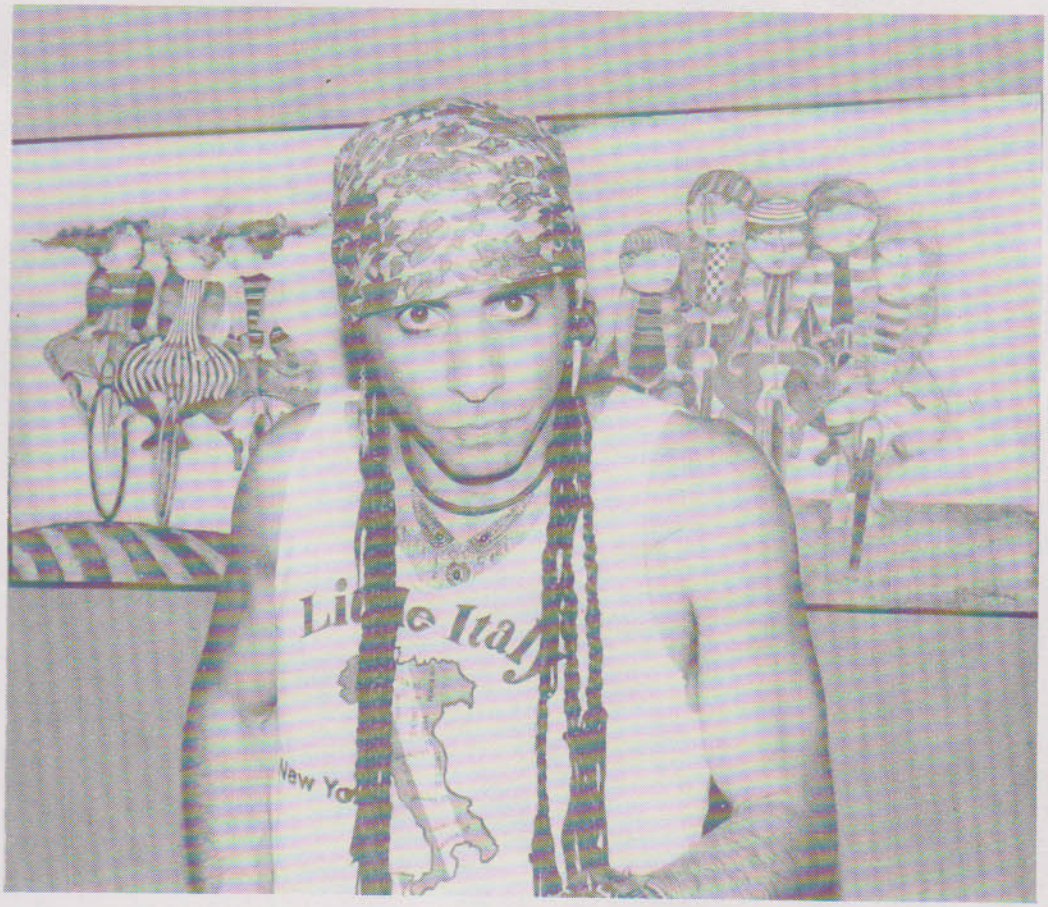
WHA' HAPPENED?

On his own, Van Zandt finds himself at a crossroads. Does he follow his heart or his wallet?

(Continued from previous page)
soul, and it wasn't market rejection of Van Zandt's politics that felled *Voice of America*—the success of Krokus's "Eat the Rich" is ample evidence that the heavy metal audience will accept a left wing attitude if offered palatably. As a result, the lp's commercial failure is not due to a failure of the artist or a failure of the audience. It was due to the business connection between artist and audience—the record company.

It would be unfair and untrue to suggest that nobody at EMI-America was behind *Voice of America* and that EMI-America is solely responsible for the lp's lack of success. Van Zandt's commitment to his muse is stubborn and heavy metal audiences do tend toward the reactionary. However, EMI-America's failure to promote this album like it should have been is the single most important reason it died in the record stores. There was no communication between label and artist. During an interview last May, Van Zandt was surprised to find that "Out of the Darkness" had been released as a single: no one at the label told him.

On a crass level, EMI-America could have pushed *Voice of America* because of the Springsteen connection. The ad could read: "New album by Bruce Springsteen's guitar player and best friend." Such acceptance by association would have generated sales. On a higher level, *Voice of America* could have been more effectively disseminated to college radio and alternative media. Such bands as the Go-Gos, the Police, and R.E.M. achieved mass success after breaking college radio. Van Zandt's politics could have been a selling point to this audience, but such a venture was never undertaken. A few people in EMI-America believed in the LP and pushed it; a few critics for major rock publications championed the LP. But not enough. EMI-America is capable of taking an off-center act and presenting it effectively to the mainstrean—the success of Jason and the Scorchers is only the most recent in a long string of successes—but such an effort was not undertaken with *Voice of America*. The artist had gotten too weird, they thought, and they thought it was best to let him go. (Those who see parallels between Van Zandt's predicament and EMI-America's "mutually amicable" dropping of Gary U.S. Bonds are not mistaken.)



BOB ZIMMERMAN PHOTO

So where does Van Zandt now stand? His recent fact-finding mission to South Africa serves as evidence that he has no intention of withdrawing politically. His appearance at La Bamba's Christmas Concert in Red Bank yields some answers. Fronting a pick-up band featuring Max Weinberg, Gary Tallent, Paul Schaffer, and both the Asbury and Uptown Horns, Van Zandt put together an effective, dramatic mix of the soul stylings that provided his initial success and the hard rock manifestos with which he now seems most comfortable. He also shared a stage with Southside Johnny Lyon for the first time in many years, and a professional rapprochement between Van Zandt and Lyon would yield both artistic and commercial gains. But on his own, Van Zandt finds himself at a crossroads. Does he follow his heart or his wallet? His Red Bank performance indicates he may find his way to an exhilarating middle of the road.

ANASTASIA PANTSIOS/KALEYEDISCOPE PHOTO

In earlier days: Playing pinball with Southside and a WMMS dj.

The Night I Met B

By Arlen Schumer

THE SONG LEAPT OUT OF THE radio and stopped my '66 Valiant dead. The sound was different from anything I had ever heard before in my life, yet was immediately recognizable; it seemed to contain a little bit of all my favorite songs...like a theme song for rock and roll itself. It was thrilling, and instantly memorable. It was the summer of '75, and the song was Born To Run.

I had become a Bruce Springsteen fan.

Everything you would expect followed: the records, the articles, the interviews, the concerts. But those things were not enough to satisfy my growing adulation. My most burning desire was to meet Bruce in person.

I was to get the chance three years later.

ON THE DAY DARKNESS ON THE Edge Of Town was released, the record manager of Korvette's told me about Thunder Road magazine, and gave me the number of its editor and publisher, Ken Viola. I called him that night with the intention of contributing to the magazine. We met soon after and became good friends.

Ken also worked for John Scher, the concert promoter and owner of the Capitol Theater in Passaic, New Jersey. At the time, Scher was promoting Bruce's August date in Rochester, and through Ken's recommendation, I illustrated the special shirts for the road crew (you can spot one in the roadie group shot in the River tour book). It was a good break.

But then came a real plum: to celebrate Bruce's "homecoming" after the triumphant summer of Darkness, Scher wanted a special marquee designed for the Capitol.

I worked on a design built around Bruce's guitar stance—to me, his leads were the key sound to both the album and tour. After completing the artwork to Scher's satisfaction, I negotiated my fee: six sixth row center seats for opening night.

"SUMMER'S HANGIN' ON AND THE TIME IS RIGHT FOR RACIN' in the street." On the first day of Fall, five friends and I climbed into my car and drove to Passaic from Providence, where we were juniors at the Rhode Island School of Design. Two additions to the show promised to make it extra special. It was going to be broadcast live throughout the East Coast. And Ken said there'd be a good chance we'd be able to meet Bruce afterwards.

Four hours later, we were rounding the corner of Jefferson and Monroe streets, and we saw the marquee. Maybe it was the combination of the gritty Passaic environment, the crisp newness of the autumn night chill, and the sight of all those people milling around the Capitol entrance, but there was Spirit in the Night: "They'll meet 'neath that giant Capitol sign that brings this fair city light."

AS FOR THE CONCERT ITSELF, ANYONE WHO HEARD the radio broadcast, live or on tape, knows what an incredible

Photographs by David Reiss

Bruce Springsteen

show it was. Of all the live tapes I've heard from the Darkness tour, that show contains what I feel are the definitive live versions of Promised Land, Prove It All Night, Backstreets, (with the equally-definitive "Drive All Night" interior monologue), Because The Night, and the Not Fade Away/She's The One segue. (The bootlegged album, Piece de Resistance, gets my vote for unofficial live album.) And seeing this music performed from the sixth row center—in a small (capacity 3500) venue like the Capitol—was ...unforgettable.

WHEN THE SHOW ENDED, I MET UP WITH KEN, AND HE advised me to hang out for an hour or so, because Bruce and the band would be coming out front stage.

And they did. First I saw Max, who was telling a friend that he was leaving to visit his mom. And there was Bruce, entertaining a small group, telling old drinking stories. Then I spotted Jon Landau and approached him.

I introduced myself and told him I'd really like to meet the man who had changed my life. Landau smiled in agreement, "He changed my life, too." To my surprise, he went right up to Bruce and interrupted his anecdote, saying that there was someone special he wanted him to meet. All eyes shifted to me.

In one hand I held the original marquee art, the other had the Capitol program book opened to my marquee-inspired illustration (since bootlegged as a poster!), and I was wearing my own Rochester roadie shirt, to boot. Bruce looked over all the stuff, sort of nodded in approval, and signed the artwork for me.

Then I said something to him, something I had been wanting to tell him ever since I heard Born To Run that first time. I had read about what rock and roll meant to Bruce, how it entered his life and changed it forever. I wanted to try and communicate, with equal sincerity, what he meant in my life. Though I must've worn a smile from ear to ear, I didn't want to come across as just another gushing fan. The words came out very evenly: "Bruce, I just want to tell you that your music means more to me than anything else in the world."

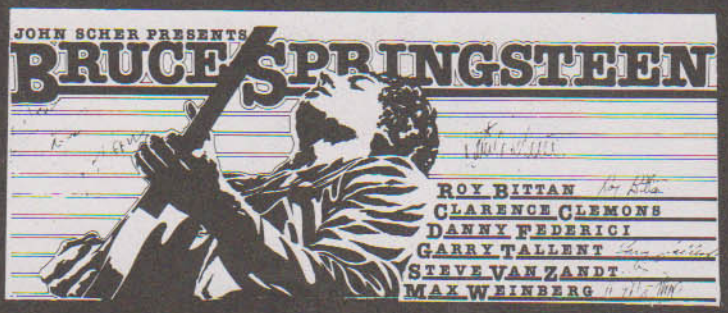
We were both the same height, and I was looking straight into his eyes. There was that flash! when you can tell the other person knows exactly what you mean from the heart; it's a flash of connection. Bruce's sensitivity and generosity towards his fans after a show was already legend, but nothing prepared me for his reaction.

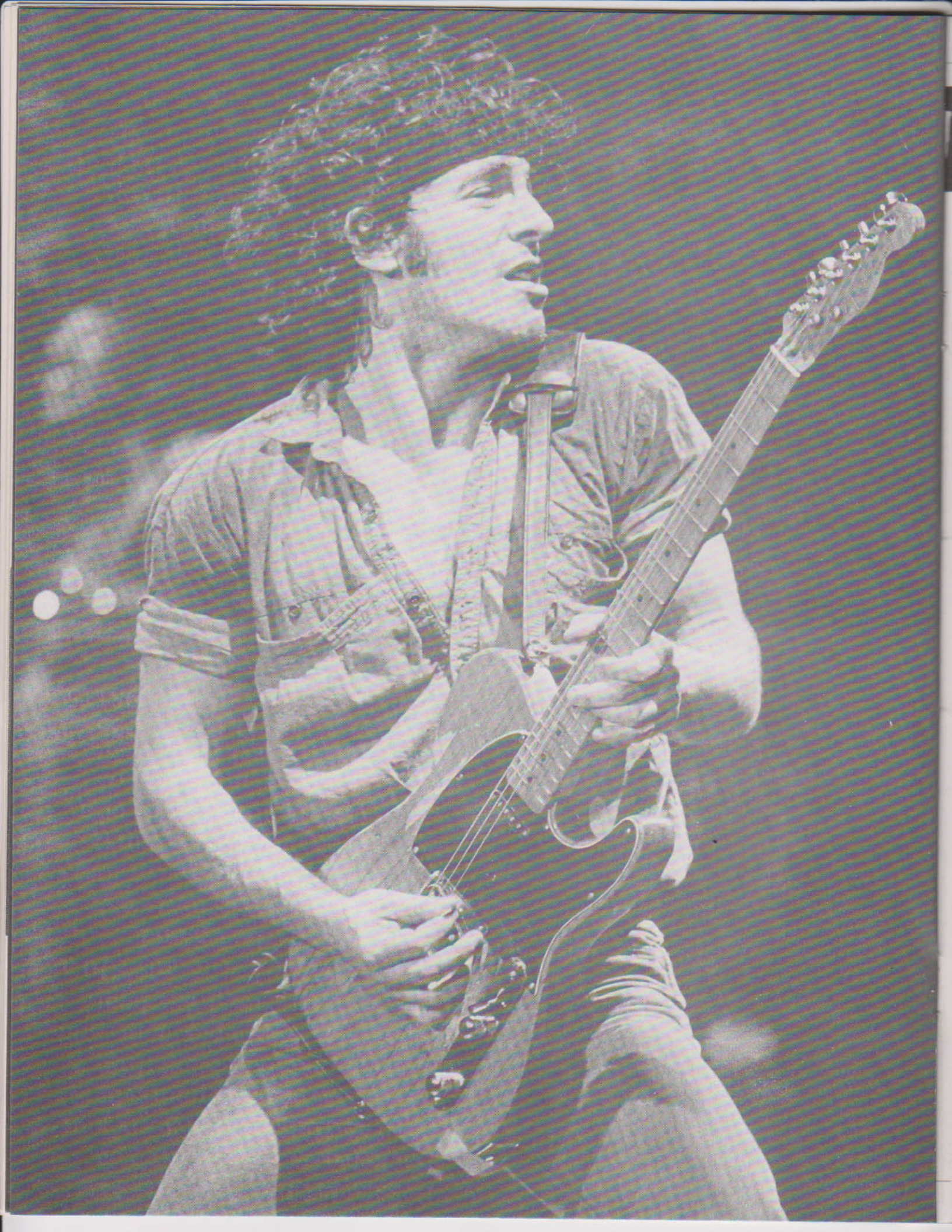
He hugged me like a brother.

And all I can recall is the fans standing around us, including my friends, let out a spontaneous burst of exclamation, as if to say, "The Fan meets The Idol, and that's the way it should be."

Thanks to Murphy's Law, my friend David, who shot the photos printed here, happened to run out of film. Only the memory remains.

TRUE FANS OF ANY ARTIST'S WORK GET TO A POINT IN their lives when the desire to meet the artist, to receive some form of personal acknowledgment, overwhelms even their adulation of the work itself. Some have yet to reach that point, while others move through it. I was fortunate enough to fulfill that desire.





Photographs by
Brooks Kraft

SPRINGSTEEN TOUR KICKS INTO OVERDRIVE

"SEE YOU NEXT SUMMER." WITH THOSE words Bruce Springsteen ended his US **Born in the USA** tour and he and the band started their break and then went on to the far east. But before heading overseas Springsteen and the E Street Band played a month of concerts during January topping off the third leg of the **Born in the USA** tour.

By this leg of the tour the new band had really begun to jell together and it almost became hard to imagine the band without Nils and Patti. Bruce's voice got a little rough here and there and the exhaustion of touring seemed to take its toll on all involved, though there were few complaints from any fans we ran into. The tour continued to get rave reviews as it burned across the south. And just when both Bruce and the band seemed like they'd died from exhaustion, they cranked into overdrive and ended up the tour with two really hot shows in Providence and some mixed results in the Syracuse Carrier Dome.

The third leg began back on January 4 and 5 in Hampton, Virginia. The first night was a rather standard set with no real unusual songs (we don't mean to imply here that a Springsteen show has to have unusual songs to be notable; however, almost every show before during the tours prior to **The River** usually had something unusual. Sadly, these **Born in the USA** dates follow a standard pattern with few exceptions). Particularly hot that first night was "Johnny 99" — one of our friends described it as "toooooo much."

The second Hampton show was hot with a great version of "Because the Night," a song that doesn't often get played these days. Also performed was the "Growin' Up" mini-opera complete with bear and tree.

From there the band moved to Indianapolis for two sold-out concerts. It was freezing outside in the midwest but inside Bruce and the band heated the place up with steaming versions of "I'm on Fire" and "Cover Me," a tune which has really

come into its own with Bruce's remixed version.

Louisville was the next stop on January 10. The show was a rather standard set with particularly rousing versions of "Born in the USA" and "Thunder Road."

Columbia, South Carolina followed and it was one of the hardest tickets to come by on the tour, with scalpers getting upwards of $80. The most chilling song of the concert was certainly "Johnny 99": Bruce introduced it by making a reference to South Carolina's first legal execution in many years which had just occurred.

Charlotte, North Carolina was next for two more sold-out shows. Bruce made references in Charlotte to picking up his cousins at a local school and "My Hometown" was the real stunner this show. The show ended, as most have recently, with "Santa Claus."

The second Charlotte date was highlighted by

TOUR NEWS

an unusual version of "Thunder Road" wherein Bruce traveled all around the stage and ended up almost getting lost on the side of the stage — it was one of the more intimate contacts he's had on this tour with the crowd (not to continue to belabor the great shows of the past, but on previous Springsteen tours a show was unusual if Springsteen **didn't** go into the audience and many of Springsteen's greatest live performances took place not on the stage, but out in the crowd). Charlotte ended with a rockin' version of "Ramrod" and it finally seemed that maybe Bruce had dropped "Santa Claus" from the set, this being the middle of January by now.

The first night in Greensboro was a very special one. For the encores Springsteen pulled a couple of his old friends out on stage — Gary U.S. Bonds and Robin Thompson. Thompson, you'll all remember, was the former lead singer of Steel Mill and one of the few people ever to sing in front of Bruce Springsteen (Bruce was thought of at the time more as a guitar whiz). The duo came out for "Twist and Shout") (why not "Quarter to Three"?) and it was a touching, impromptu moment. The show once again ended with "Ramrod."

(Continued on next page)

(Continued from previous page)

The second Greensboro night was the show filmed by 20/20. It featured great versions of "Trapped" and "No Surrender" and at the end of the set Bruce surprised us once more and brought back "Santa Claus" — indeed, it seemed like Christmas all over again.

By Greensboro, the wear of touring was obviously getting to Springsteen but he still found time on his off night to make one of his occasional appearances in a local club and jam with a band. This time he picked a great national band, the Del Fuegos who just so happened to be in town. Bruce showed up about 11pm for "Hang on Sloopy" and "Stand by Me" in front of 100 stunned patrons of the Rhinoceros Club.

By all accounts the two Providence shows were some of the hottest of the tour. It was almost as if by this time Springsteen could see the light at the end of the tunnel and he was ready to do a two hundred yard dash towards the tour's finish line. But not before he did rousing versions of "Shut Out the Light," "Downbound Train" and "Can't Help Falling in Love with You" the first night, ending up this time with "Ramrod" again.

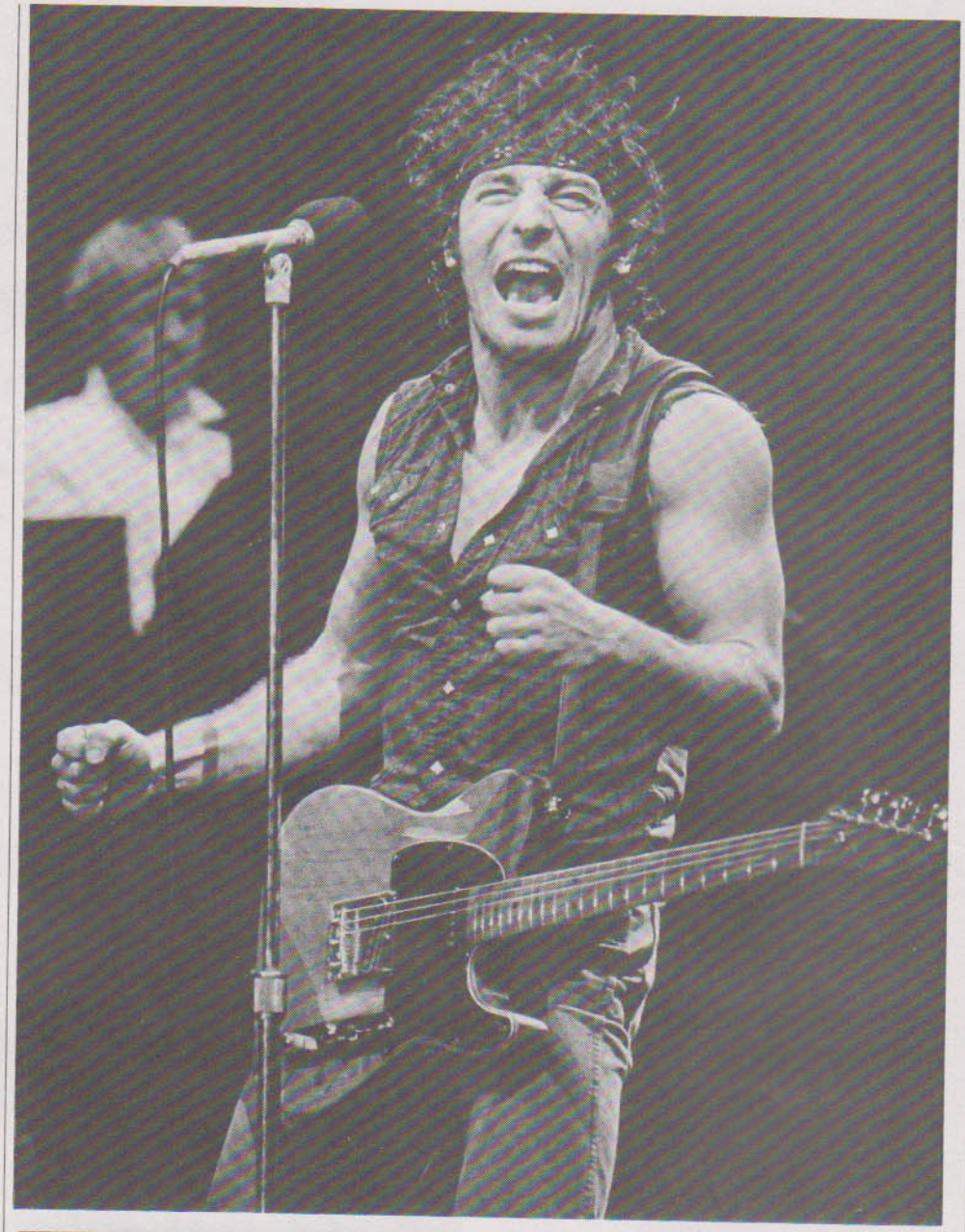
–The second night was better yet with the rare "Working on the Highway," a killer in concert song. Also exceptional were "Darkness on the Edge of Town," "Mansion on the Hill" and "Promised Land." The encores rocked out: "Can't Help Falling in Love," "Born to Run," "I'm a Rocker," "Ramrod," "Thunder Road," "Woolly Bully" and finally "Santa Claus" once again.

For the encores Springsteen pulled one of his I-dare-you-to-leave tricks and a good ten minutes after taped music began to play and most of the crowd had left he came back for the final two numbers — those who left early are probably still banging their heads.

Syracuse was a most unusual concert — it represented the single largest hall Bruce Springsteen has ever played in and more people saw his two shows there than saw the entire 1975 tour. It was both an end to the US leg of the **Born in the USA** tour and the beginning of a new era of stadium shows. The summer US dates are planned in halls that make the Carrier Dome look small.

There is no doubt that Springsteen, his band and crew tried their hardest and put on what was by all accounts one of the best stadium shows yet. But a great stadium show is not the same as a great coliseum show (which in turn is nothing like a great Stone Pony show). The arena itself was so huge that a good 25 thousand fans were outside of the prime viewing area and though the sound was exceptional for a stadium show, the hall itself was so large there were echo problems for those in the back of the venue. To make matters worse the show was projected on a huge video screen but for those at the rear of the hall there was a three second delay between the image on the screen and the sound and watching any concert in that setting, be it Bruce Springsteen or the Beatles for that matter, is something akin to torture.

The song selection was the standard set with the only notable exception being "Working on the Highway" the second night. "Racing in the Streets" was great as always — it has really turned into an incredibly powerful song.



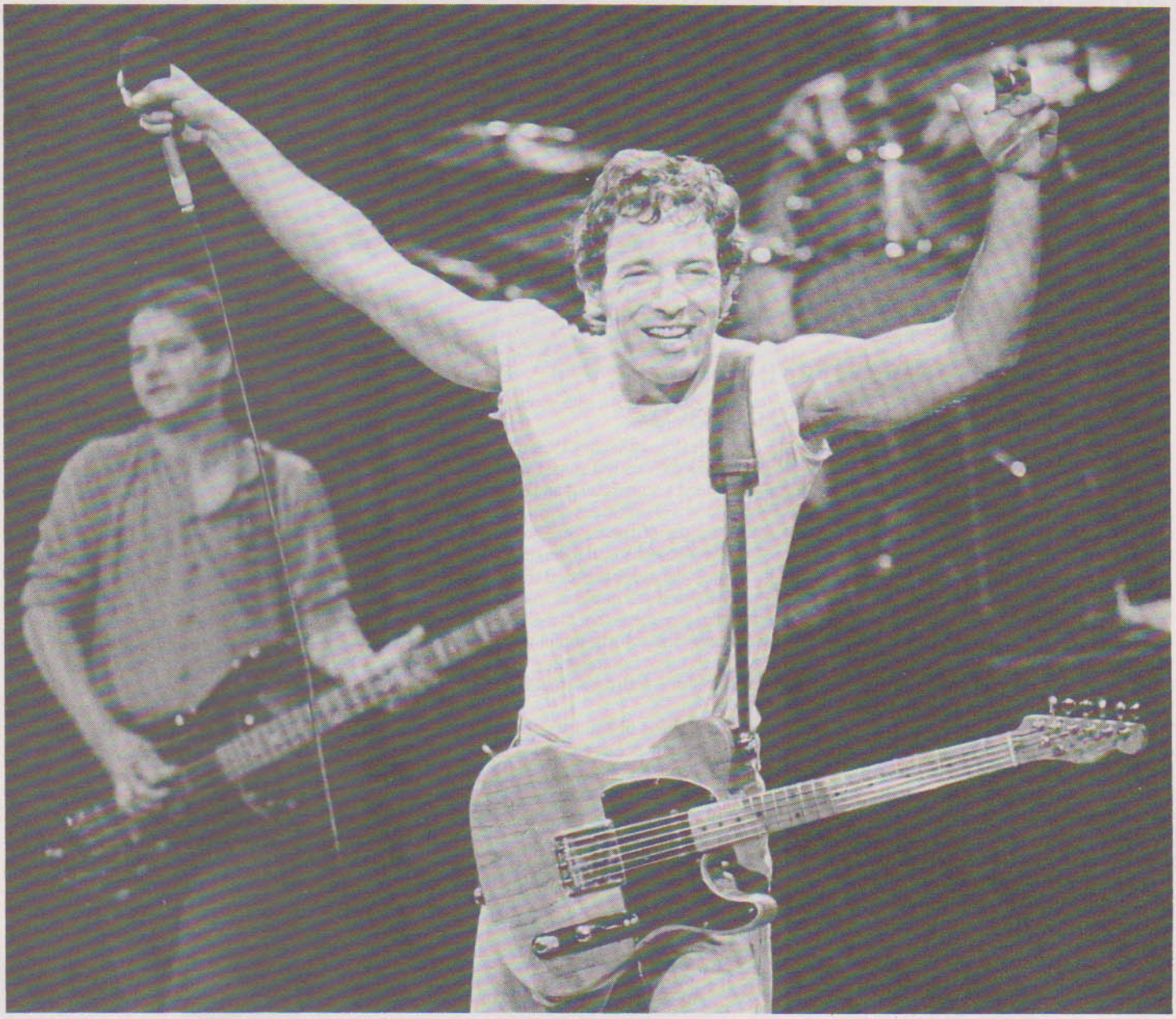
BROOKS KRAFT PHOTO

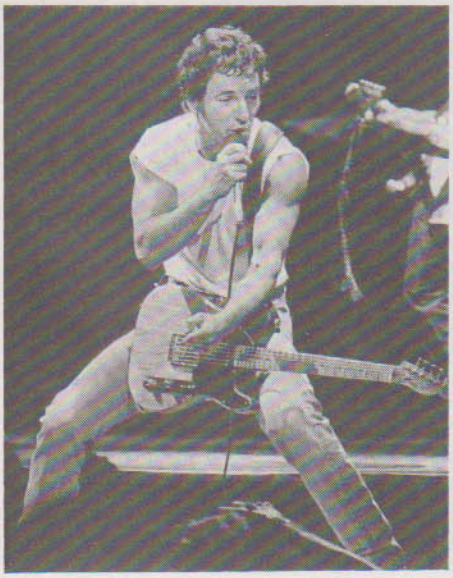
By all accounts the two Providence shows were some of the hottest of the tour. It was almost as if by this time Springsteen could see the light at the end of the tunnel.

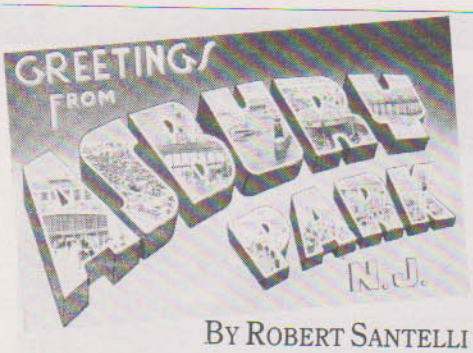
"Growin' Up" was great as always and the **Nebraska** material just keeps sounding better and better.

For fans who were seeing Springsteen for the first time we're sure it was a momentous event — perhaps the best concert of their lives. But there were many veterans of Springsteen tours from the past that found the shows disappointing and a shell of what the tours of the '70s once were. Springsteen has said that he plays his shows for the person in the fifth row, imagining that he's there fifth row center himself, watching the performance. But as the halls he plays get bigger and bigger is it possible for 45,000 to have that fifth row experience? Can the intimacy of Springsteen's songs be transferred to a huge arena? Of course, when Bruce first played the Spectrum in Philadelphia there were rumblings but eventually he took to coliseum-sized halls and made them his own. Can he do that for mammoth-sized domes and football stadiums? For many longtime fans, those who followed Springsteen back when he was playing the clubs of Philly and Richmond and New York, his Carrier Dome concerts represented something akin to the symbolic milestone that occurs when a young man leaves his small town for the big city life — sure he can come back for vacations, but will it ever really be the same? As Thomas Wolfe asked, can you go home again? Will things ever be the same? It is not a question easily answered for the small town boy or for Bruce Springsteen and the E Street Band.

BROOKS KRAFT PHOTOS







KATHIE MANIACI PHOTO

By Robert Santelli

(This is the first installment of a regular column on the Jersey Shore scene by Robert Santelli, a noted New Jersey writer. Santelli contributes regularly to The Aquarian *and several national magazines and worked with Max Weinberg on* The Big Beat.*)*

THOSE OF YOU PLANNING A PILGRIMAGE to Asbury Park and its numerous music land marks ought not to wait too long. In a last-ditch effort to save the city from complete economic collapse and tax ratable ruin, officials there recently unveiled a massive re-development plan that would, in effect, drastically alter the city's music culture.

The plan goes something like this: private developers are to step in, invest millions of dollars in residential improvements, and turn Asbury Park into what one city administrator said, "a more desirable place to live." Unfortunately, in the process, virtually all of the planned improvements will take place in Asbury's ocean-front section, which is home to just about all the city's rock clubs, including the famed Stone Pony. The Pony management has already been told that it will eventually have to re-locate the club to make way for renovation.

Right now there's talk of ripping up the board-walk and amusement area (say good-bye to Madam Marie's) and constructing some 1200-1400 middle class housing units, namely garden apartments and town houses. Also projected is at least one high-rise condominium and the closing off of Ocean Avenue, Asbury's famous "Strip," undoubtedly the best street anywhere on the Shore to cruise with your girlfriend on a hot summer night.

Few who live in Asbury Park or surrounding Jersey Shore towns will argue that Asbury Park *doesn't* need a huge facelift and economic kick. A walk down Main Street or Cookman Avenue in the middle of the day is more like a walk through a Western ghost town than a resort city in the most densely populated state in America. Unemployment is rampant, most businesses have long since moved out of the downtown area, and many of the city's beautiful Victorian houses have been made into boarding establishments which are filled with de-institutionalized mental patients.

In the process of Asbury's so-called renaissance, one only hopes the city's planners will take into consideration Asbury Park's rich musical heritage. Hopefuly, they will see fit to preserve as much of it as possible. But don't hold your breath. According to inside reports, the rock 'n' roll image of the city is precisely one of those the officials hope to eradicate.

All this, of course, is bound to have an immense effect on the contemporary music scene in Asbury Park. As it stands, the scene is alive and well with bands like LaBamba and the Hub-caps, J.T. Bowen and Shore Patrol, Cats, and John Eddie carrying the swing (more on these groups and others in a future column). But it's going to take a concerted effort from musicians and fans alike to keep what has become an important chapter in American rock 'n' roll history thriving.

Bill Chinnock, an original Upstage regular years ago when the Asbury Park music scene was in its infant stages, played the Stone Pony recently to a packed house. The gig was an important one since it was a homecoming show of sorts for Chinnock, who now resides in Nashville. For those unfamiliar with Chinnock, the R&B-styled singer unfairly got waylaid with a Springsteen-clone rap some years ago and was forced to leave the Shore to find his own identity.

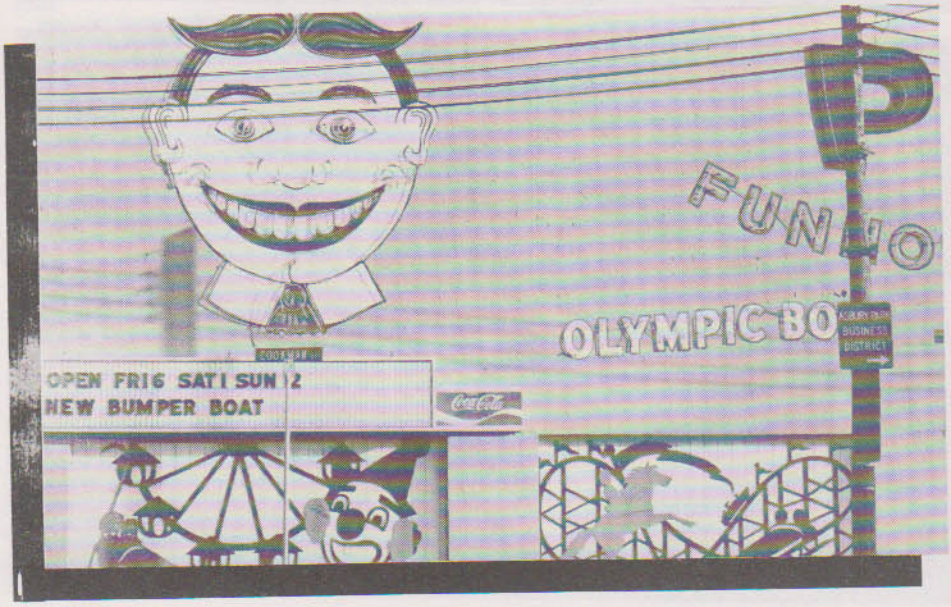
The move to Nashville, however, wasn't the first time he left Jersey to make his mark. In the mid-seventies he packed his bags and moved to Maine where he recorded two critically acclaimed lps, *Bill Chinnock* (Atlantic, 1978) and *Dime Store Heroes* (North Country, 1980). Then three years ago, he moved back to the Jersey Shore only to find yet more comparisons to the Boss.

"I was crushed," Chinnook recently told me in an interview for the Asbury Park Press. "I admired Bruce to no end. As far as I'm concerned, he's the greatest. But what I wanted to do with my music was not what he was doing with his. We come from the same roots. . . but the similarities really stop there."

The move to Nashville finally led to Chinnock's long sought true musical direction and identity. Both can be found on *Rock 'n' Roll Cowboys*, his excellent new album on Alliance Records.

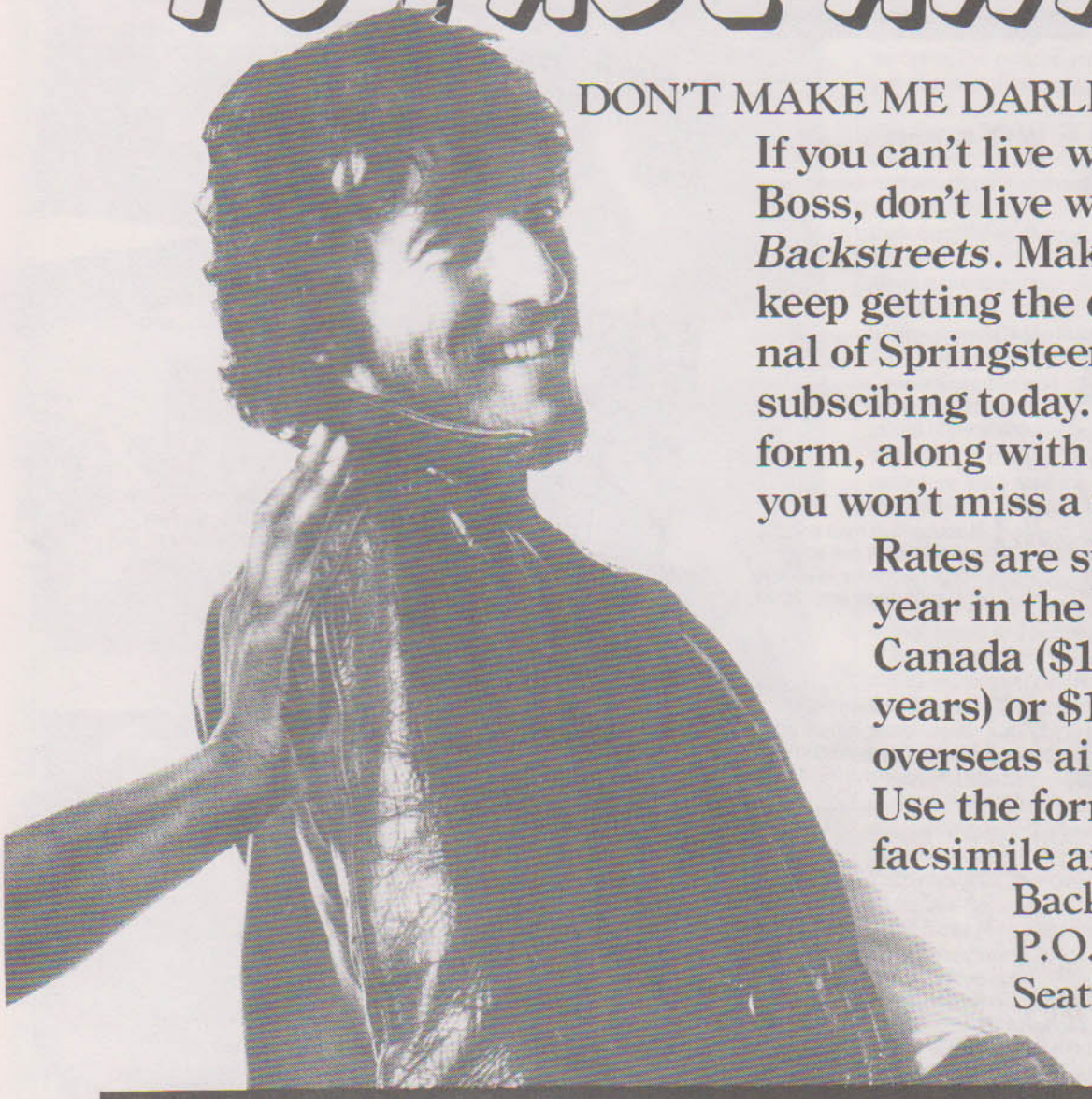
"There's a strong country feel on the record," says Chinnock, "and it might surprise a few of my fans. But the songs also rock. What people have to understand is that country music is starting to rock, and rock is beginning to return to its country roots. That, essentially, is what I tried to capture on the record."

The single off the lp, "Men on the Line," is, according to Chinnock, "a song about working class America, about people who work the assembly lines." It's a good one, to be sure, certainly worth investigating. So, for that matter, is the album. And if you can get your hands on Chinnock's earlier lps, do so. . . they're collector's items.



ROBERT SANTELLI PHOTO

"I DON'T WANT TO FADE AWAY..."



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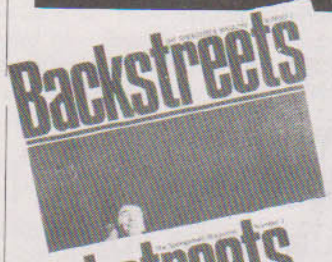

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#4 Asbury Park map and tour guide; Bruce live at the Stone Pony; Nebraska reviewed; new live discography and more.

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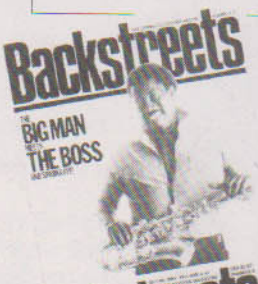

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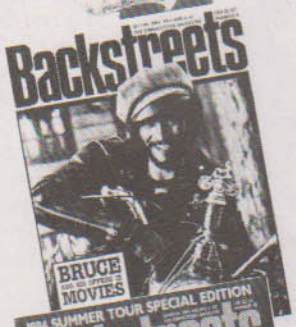

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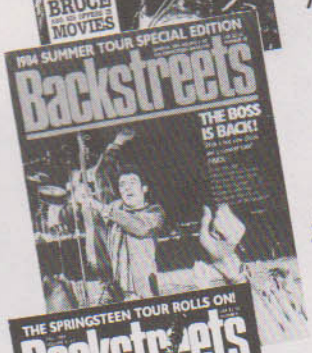

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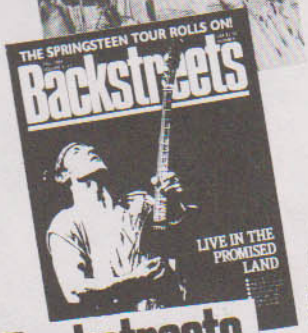
1984 Tour Special; Born in the USA reviewed; Bruce in Japan discography/feature; Bruce's car; much more.



#11

Live 1984 — on the road report; Mighty Max interview; getting tickets; new video; John Eddie; much more.

 # 12

The Boss on Fire — 1984's hottest shows; Southside Johnny interview; ticket scalping; Bruce Books; much more.

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JACK DULUOZ PHOTOS

New tour boots

By Jack Duluoz

With the Springsteen world tour in full gear, bootleggers in both Europe and the US have been cranking out their product almost as fast as Springsteen puts on the shows. As is usually the case, most of these are shabby records and are executed with one goal in mind: to make a quick buck off the consumer. My general advice is that unless you have money to waste, stay away from most bootlegs—for those of you who insist on buying these, I've outlined some of the better ones and warned you of some of the complete rip-offs.

Clearly the best unauthorized record of the past year is *The Boss is Turned On*, a beautiful four record set from a Wembley show in 1981—this is a magnificent looking and sounding record and ranks on a par with *Teardrops on the City*. Obviously it's a project done by Springsteen fans and their care shows through. It's a very rare release though and even in Sweden (where I live, and where bootlegs are much more common) it's hard to come by.

As for boots from the new tour, there have been quite a few—almost fifteen at last counting. The best so far are *Alpine Valley* (released as two double sets), the four lp set *Do You Love Me?* and the four lp *This Gun for Hire*. The *Alpine Valley* sets have full color covers and excellent sound. The concert is from July 13 which is not the show with "Man at the Top." It's a typical performance from the early tour with acoustic "No Surrender" as one of the highlights. *Do You Love Me?* has a full color foldout cover and again the sound is excellent—this show is the Meadlowlands July 16th. *This Gun for Hire* is one of the US bootleg mafia boots, which means it's more common and usually means poorer quality—this set however has excellent sound and is from one of the Philadelphia shows.

Try this for a title: *A Special Night, Little Steven will come and Play Tonight*. This is a single lp from the last night at the Meadowlands. In quality it's not on par with the others mentioned but it's fair and just hearing Bruce and Steven do "Drift Away" makes this special.

Some other titles: *Born in Cincinnati*, a 4 lp box of messy packaging and shitty sound (also the song titles are in the wrong order). *Porn in the USA* are two double sets (these bootleggers try to have funny titles) from the Toronto concerts. The cover, if you can call it that, is just an insert but the sound is rather good. There's a single lp called *Stone Pony 1984* from the famous unannounced gig early last summer. It has a wonderful color cover but the sound isn't so hot.

Japan has released a couple of strange bootlegs recently. First there's a gold record 45 (I'm not joking here) of "Santa Claus" with a weird stat copy of the picture cover to the promo single. I really don't understand why anyone would boot a commonly available promo—and particularly make a gold record out of it—but they did and it looks really neat and supposedly is amazingly rare. Also from Japan are *Dont' Sweat It* and *The Boss is Turned On*, both Steel Mill boots and both of really poor sound quality.

Until Springsteen releases a live record, the flood of pirated recordings will no doubt continue—seems record fans will buy most anything with his name on it, be it a piece of crap (like *Born in Cincinnati*) or a gem (like *The Boss is Turned On*). Why doesn't Bruce put out the quality live record his fans should be listening to? Jeez, I don't know.

Backstreets *in no manner, shape or form endorses these types of materials. Our word of advice for collectors of unauthorized materials is let the buyer beware.*

Contest

Rice Bringstien and the East Street Band have rabbit followers

OUR LATEST CONTEST ASKED READERS to contribute the biggest bloopers, blunders and foul-ups relating to Bruce Springsteen and the E Street Band and we got some goof-ups. The most was the misspelling of Mr. Springsteen's surname: We were sent examples of it spelled Springstein, Springstien, Bringsteen, Ringsteen, Springsten, Springstin and Dringstein. One of the most obvious blunders was a full page ad that ran in the *Aquarian Weekly* announcing Springsteen's Spectrum shows in 1980—here in the heart of Bruce country, in a full page ad plugging a concert in what must be considered one of Springsteen's favorite venues, they spelled his name "Bruce Sringsteen." Twice in the same ad.

Clarence and Garry have also fallen victim many times to too many "m"s or too few "r"s. One actual concert ticket from the Capital Centre 1981 shows even spelled Bruce's name "Ruce Springsteen." Nils, with his unusual first name, has also been called everything from Niles to Nails in the latest round of press reviews and what radio announcers have done to his name is a cardinal sin.

The E Street Band has been called everything from the East Street Band to the D Street Band—CBS even called them the East Street Band twice in an English 12" that came out circa *The River* (they corrected it on later pressings, making an instant collector's item).

Clearly some of the worse examples of bloopers can be found in the latest slew of rip-off books. Mike Slaughter's quickie *Bruce Springsteen—An American Classic* is notable not only for it's complete lack of anything to say but also for it's many inaccuracies. Slaughter calls Springsteen's second album *The Wild, the Willing and the E Street Shuffle* at least four times throughout his so-called book (gives you a lot of faith in the content of the book.) He also calls Ernest "Boom" Carter, Ernest "Bloom" Carter.

Backstreets is certainly guilty in it's own right, misspelling Clarence's name once and making a few other errors (probably the result of too much beer on deadline days). Many readers wrote to point out that our In Print section last issue misidentified the song "Bobbie Jean" as "Billie Jean" and several of you were venomous about pointing out how stupid we were. The joke's on you since our In Print section is always a reprint from other publications (it's clearly noted as such), and this one came straight from the Phoenix *New Times*, and anyone who failed to notice that this was a clipping from another magazine should have their eyes (and head) examined. So there.

Springsteen came to the Capital Centre last night for the first of two sold-out shows and totally mesmerized a house of rabbit followers. His previous performances in Washington have been outstanding. But two years off the road seem to have sharpened his skills and last night's set — which clocked in at over three hours and 30 songs — may have been the

06 - Bruce Bringsteen, action stance

There was definitely 'Darkness on the Edge of Town' when Miami Steve Van Zandt went solo, but at least the East Street void could still be saved by the skills of Nils Lofgren.

No less a paper than the Washington Star had a typo that was hilarious. It read "Springsteen came to the Capital Centre. . . and totally mesmerized a house of rabbit followers." Springsteen fanatics have been called many things but never "rabbit followers" before.

Radio and TV also have made their share of goofs. Particularly notable was when a Dallas station had a quiz where the winner rode to the concert each night in a chauffeur-driven pink cadillac. The question: Where was Bruce Springsteen born. The answer: Asbury Park, NJ. Bet his mom who gave birth in Freehold, will find that quite a surprise.

Song titles have caused problems for reviewers from daily newspapers. One of the most notable might be the writer for Toronto's Globe and Mail who had this to say about Bruce's July show: "The second half began by emphasizing songs from his 1980 double album *The River* ('Cadillac Walk', 'Sherry Baby', 'Hungry Heart') . . . My favorite line in the show came in the most communal folkie-strum style singalong of the evening, 'Never Surrender.' "

More than one newspaper has run the standard promo shot of Bruce from the *Cover Me* picture sleeve and identified it as "Bruce Springsteen and his pink Cadillac." One of our readers noted "pink Cadillac, white Chevy Impala, what's the difference?"

Record collectors noted that more than a few Springsteen records have had misprints. Poor Jon Landau has had his name misspelled so many times he's probably wondering what's correct—the first pressing of *Born to Run* called him "John Landau" while the first Dutch pressing of *Hungry Heart* listed him as "John Landan." The new South African release of *Dancing in the Dark* says "from the album 'Borns in the USA.' "

More than a few examples exist of errors made in the actual pressings of records, things like the same label getting stuck on the both sides of the record and even a few cases where both sides of the record are the same music. There's even a classic example from Spain of a Bob Dylan album, *Hard Rain*, with Springsteen's version of *Born to Run* as the final cut. Springsteen was called the new Dylan plenty of times early in his career but this might be taking it a bit too far. . .

Thanks to all those who sent in entries (and by the way, we do know the correct lyrics to "Rosalita," we just like our own version better).

Our next contest is a visual one—send in pictures of yourself with either your Springsteen collection or with Bruce Springsteen himself standing next to you (for those of you lucky enough to have had pictures taken with Bruce). Don't send your only copy (no pictures will be returned) and if possible black and white shots are better than color. Send before June 1 to Pictures of my hero on the wall, Backstreets, PO Box 51225, Seattle, WA 98115. Those whose pictures are published will win free T-shirts.

AUSTRALIA IS CALLED THE LAND OF OZ and at least these clippings suggest that Bruce Springsteen is thought of there as something like the Wicked Witch of the East. Seems the problem developed when promoters announced that sales for Springsteen tickets would be cash only, an event unheard of in credit-card-dominated Australia. So Oz's tabloids went to work and this is the result. In any case the ticket selling went off without a hitch as did the concerts our Australian subscribers report, making these clippings look like the sensationalism they are. Australia's tabloid papers make the New York *Post* look like the Washington *Post*.

Public treated like a 'bunch of hillbillies'

RARIN' TO GO

■ SYDNEY has been gearing up for this concert tour for two months ...

■ Ever since the first whispers, fans have been on to the Entertainment Centre ready to buy tickets as soon as tour dates were confirmed.

■ Rock businessman Kevin Jacobsen's office in Glebe has been like a battle-ground HQ!

■ Nothing has been as important, as exciting, or as big a rock event as the first Australian tour of the man they've dubbed "The Boss" — 35-year-old Bruce Springsteen!

■ The Born In The USA street hero and rock trailblazer will finally perform in the country that's adopted him for its own.

■ And the Bruce legend has never shined more brightly!

■ His is not a fame founded on the churn-out machinery of "pr" (promotion). No, he didn't want a publicist hired for the task of coordinating the huge number of media wanting interviews, pictures and stories on his tour.

■ Instead, Bruce — who takes an active responsibility in how his affairs are managed — insisted his record company CBS do the thankless task.

■ Thankless, because the man himself prefers to let his concerts do the talking, and even today every major TV and radio station, newspaper and magazine are in the dark as to Bruce's plans — to talk, or not to talk, THAT is the question!

■ "It's not his style to do anything more," says Barbara Carr, assistant to manager Jon Landau.

■ If he does anything, it will probably be a few back-stage chats at one of his action-packed, exhilarating, full-on rock and roll, FOUR-hour concert performances.

■ Much of his work is for charity — unlucky, for the unemployed in America. And for "issues" — pollution, ecology, emergency food projects.

■ His concerts are used as much for a platform to push human welfare as to play gutsy rock.

After the tour, Bruce says he's going to go home and buy what he's always wanted — a farm with a recording studio on it.

■ "Then I won't have to travel to New York all the time."

Story: Mara Beare

HE'S A TOURING TORNADO!

BRUCE SPRINGSTEEN punches the air with a vertical fist that's his trademark — an all-American rocker, Born in the USA.

From JOHN HILL In New York

He's hot, he's supercharged, his concerts are a knockout, and he's about to blow your socks off.

Born In The USA rock fans will get more than their money's worth from the star whose marathon concerts leave audiences exhausted just keeping up!

He's compact and well built. His stomach is flat, his chest broad and the biceps bulge out of short sleeves.

In concert, he's a dynamo — bouncing from the stage onto a stack of amps, then to the floor, running and jumping, and all the time that gruff, street-wise voice singing his anthems to the world.

Cut the glitter and the special effects. There's no need for lasers and coloured smoke bombs to flesh out his stage act. Just raw power and the ultra-tight E Street Band hitting straight into the music.

"Bruce is quite simply the most spectacular live performer in the world," says Julian Shapiro, the record company man who travels with him.

"You can't understand it unless you've seen it!"

Unlike artists who push out albums regularly, Springsteen spent more than two years writing and perfecting the songs that went to make up Born in the USA, which has now sold eight million copies.

The secret is that the E Street Band plays some of the sharpest and classiest rock and roll around.

Springsteen's gutsy songs about Vietnam veterans, the working class ethic and the dreams of Americans living in the blue collar-blue jeans world of Steeltown USA have excited his American fans to a frenzy of patriotism.

But how will those same themes cut with the hopes of young Australians?

Shapiro explains: "Bruce is very much an American but he is not jingoistic.

"If you listen to his songs, they are filled with a great deal of sentiment and detail, addressed to the ideas of hope and justice and the dreams Americans have.

"Everybody in the world has hopes and dreams and Bruce has no problem taking his songs across national borders."

According to the singer himself: "When I sit down to write, I try to write something that feels real.

"I try to reflect people's lives back to them in some fashion."

The songs and the life-style of this 35-year-old rock and roll phenomenon spring from his roots — the industrial north-eastern state, New Jersey.

He loves to get on the road in a way rock heroes like Michael Jackson and Prince could never do.

"I guess from the beginning I was always exciting by getting up and going somewhere," he says.

"I never had a real interest in staying home."

Those images of youthful freedom are present in the lyrics — cross-country trains, highways, home-towns and girls left behind.

Yet close relationships with women have eluded him.

"If it's the right moment and the right person, I don't think the job would get in the way. I love kids and I love women.

"But music has been the centre of my life for a long time."

BORN IN THE U.S.A.

50 ALBUMS TO WIN: PAGE 70

'In my songs ... I try to reflect people's lives back to them in some fashion'

ROCK STAR CONCERT TICKET CHAOS

Show's future is grim

By DAVID DAWSON

AMERICAN rock star Bruce Springsteen has thrown booking procedures for his $2 million-plus Australian tour into chaos.

Springsteen's management has ordered Sydney promoter Kevin Jacobsen to ban preferential bookings for Mitchell-Bass credit card holders.

This means that more than 20,000 Mitchell-Bass clients, whose names were on a waiting list, will now have to queue for tickets.

The singer, whose huge American tour made him the hottest rock act in the world, wants all fans to have an equal chance of seeing him.

Fans will have to take their chances at Mitchell-Bass's 28 agencies in NSW and Canberra.

Springsteen, 35, is expected to sell out seven Sydney Entertainment Centre four-hour marathon concerts in late March and early April.

Details of sales dates of the 80,000 plus Springsteen concert tickets won't be announced until at least next week.

CHAOS: Springsteen

THE future of late-night TV rock show Nightmoves is in jeopardy after being axed by the TEN Network.

Producers of Nightmoves have been looking for a new outlet.

The show, hosted by Melbourne disc jockey Lee Simon, 33, was slotted into the mid-night shift during its eight-year reign.

It moved two years ago from the Seven Network to TEN and was last screened in November.

Now executive producer Michael Gudinski is negotiating for a return to its original home, the Seven Network.

"We have spoken to both Nine and Seven and it's not looking good," he said.

DAILY MIRROR 1ST FEBRUARY '85

No joy

Springsteen fans who plan to travel interstate won't have much joy either — he will perform only two concerts in Melbourne.

International promoter Paul Dainty, the other major bidder for Springsteen, booked the dates at Melbourne's major venue for English band Spandau Ballet.

And Springsteen's only Queensland concert will be at the 10,000 capacity Brisbane velodrome.

Springsteen is touring to promote his huge selling seventh album *Born In The USA*, which has topped the U.S. charts for a month during a 24-week reign.

MINISTER ACTS ON SPRINGSTEEN SALES BAN

Public treated like a 'bunch of hillbillies'

By DAVID DAWSON

NSW Consumer Affairs Minister George Paciullo has slammed American rock superstar Bruce Springsteen for treating the Australian public like "a bunch of hillbillies".

Mr Paciullo ordered his department to investigate Springsteen's management's ban on credit cards for booking tickets to his concerts in March-April.

He has also asked his department to approach other ministers for support in breaking Springsteen's ban.

Mr Paciullo was angry about the chaos likely to be caused by the cash-only queues at Mitchell-Bass booking offices.

"Credit cards are a fact of life," Mr Paciullo said today. "Their greatest attraction is their very convenience."

The Minister has asked Springsteen's management to "rethink their curious and outmoded attitude.

"They are treating the Australian public like a bunch of hillbillies," he said.

Springsteen's alternative booking scheme would cause "public uncertainty and thousands of people queueing".

Equality

"It is totally unacceptable standing in a queue for hours. It's a strange way of showing equality.

"I wonder if Bruce Springsteen would stand in a mile-long queue in the hope of seeing one of his idols," he said.

Springsteen's excuse for the ban was so fans would have an equal chance to get tickets.

Mr Paciullo had asked promoter Kevin Jacobsen to convey his views to the star's management.

PROMOTER: Jacobsen

BOOKING BAN: Springsteen

Classifieds

BACKSTREETS #1 (EX. CONDITION) UP FOR TRADE. Looking for new "semi" promo poster. Stu Reid, 1073 Jessie Ave., Winnipeg, Man. R3M 1A3.

"BORN TO RUN" AUTHOR DAVE MARSH NOW edits a monthly eight page newsletter called "Rock 'n' Roll Confidential." It tells the truth about everything from home taping to payola, but, far from a scandal sheet, it has also showered knowing affection on thousands of records, videos, films and books. Send $15 for one year US ($22 foreign) to Duke & Duchess Ventures, Dept. B., Box 1073, Maywood NJ 07607.

HELP MAKE OUR DREAM REAL! WANT TO VISIT Jersey and see a Bruce concert there. Need Jersey fan to give us concert news. Yvonne Schuur, 2208 Shaw Rd., Puyallup, WA 98372.

NEBRASKA FAN WOULD LIKE BRUCE PENPALS FROM all over! Mary Hamilton, 7614 Valley St., Omaha, NE 68124.

SANDY, I DON'T WANNA FADE AWAY. TRULY, Travis.

WANTED: THE ADDRESSES OF THE GIRLS WHO WENT on the NC Greensboro trip to see Bruce, via Select-a-ticket, who are from Freehold, NJ. Write: K. Wolownik, RD 2, Box 499, Coopersburg, PA 18036. We met on the bus. Please write.

SPRINGSTEEN FANZINE, "THUNDERCRACK" (IN English). #4 out. Send $3 per copy. Salvador Trepat, Violante de Hungria, 100-102, 08028 Barcelona, Spain.

WANTED: SPRINGSTEEN CONCERT PHOTOS, VIDEOS and pen pals. Linda Elko, #3-1310 W. 70th Ave., Vancouver, B.C. Canada, V6P 2Y7

SPRINGSTEEN TAPES TO TRADE. WANTED: ANY— especially Tacoma Oct. 17, 1984. Exchange lists with Dave, 4036 S.W. Hillsdale Ave., Portland, OR 97201.

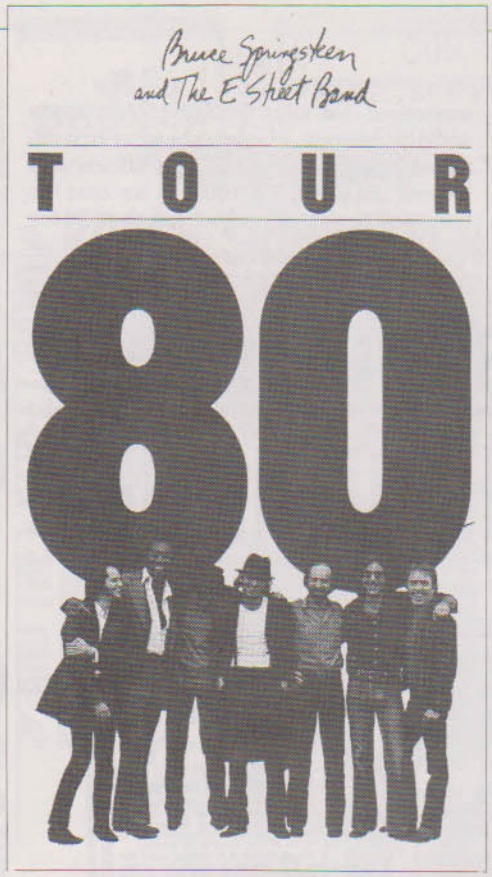
WANT TO TRADE RECORDS, TAPES, AND VIDEOS BY the Boss. Let's exchange lists. PC Holmstedt, Gubbkarrsu., 29/2, 161 51 Bromma, Sweden.

PHOTOS: 3,000 ON/OFFSTAGE 1984 BRUCE CLOSE- ups. Color sample $2. Sell/trade for offstage candids. Nancy, 506 Windermere, Interlaken, NJ 07712.

RARE SPRINGSTEEN RECORDS FOR SALE. FOR EX- ample the picture discs. Send one IRC for list. Kaj Wahlund, Hallunda Gardsvag 34, S-14573, Norsborg, Sweden.

WANTED: SPRINGSTEEN LIVE TAPES TO BUY ONLY Send list with prices to Vinnie Todaro, 56 Cooper Ave., West Long Branch, NJ 07764.

WANTED: SPRINGSTEEN LIVE TAPES, HAVE MANY to trade. Also want photos, other collectibles. Your list gets mine. Tom Byrne, 340 Anderson Ave., Apt. 2, Cliffside Park, NJ 07010.



GREAT POSTER UP FOR AUCTION. TOUR 80/81 CBS promo poster, huge, 48"x25" full color, and super rare now. Perfect condition. Send bids by June 15th, 1985 to Tour 80 Poster Auction, Backstreet Records, PO Box 51225, Seattle, WA 98115.

BRUCE PENPALS WHO ARE ALSO INTO WOMEN'S music please write, Nancy Humphreys, 826½ S. 23rd St., LaCrosse, WI 54601.

NO SURRENDER. NEW BRUCE FANZINE. THREE issues out! Write: NS, RR2 Box 416, Perkasie, PA 19844.

WANTED: BRUCE AND LITTLE STEVEN TAPES TO BUY or trade. Steve Rostkoski, 100 Washington Square #10, Cheney, WA 99004.

HAVE/WANT BRUCE TAPES. ALSO DEAD, ETC. ALL years. L.S. Berger, R.D. 1, Box 2284, Oneonta, NY 13820.

BRUCE FAN LOOKING TO START COLLECTING BRUCE video. I have over 150 hours of Beatles video to trade with. Anyone interested, please send list to Brian Barros, 35 Eldridge St., Taunton, MA 02780.

RARE BRUCE TAPES TO TRADE. SEND ME YOUR LIST and I'll send you mine. Martha Diehl, 81 Burley St., Danvers, MA 01923.

SPRINGSTEEN PHOTOS (1980-84). PROFESSIONAL photographer wants to trade published pictures for quality tapes. Many concert photos plus Bruce portraits. Brooks Kraft, 1133 Park Ave., NY, NY 10028.

WRITE FOR FREE LIST OF SPRINGSTEEN COLLECTIBLE records. Great stuff, reasonable prices. Record Menagerie, PO Box 113, Penfield, NY 14526.

Rates

NEW RATES ARE 80 CENTS A WORD FOR EACH word, 10 word or $8 minimum. Name and address count as words. Deadline for next issue is June 1st, 1985. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Send ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115.

HUGE LIST OF BRUCE RARITIES, PROMOS, FOREIGN pressings, t shirts, books, memorabilia. SASE for free list. Renaissance, Box 13305, Houston, TX 77219.

WANTED TO PURCHASE: SPRINGSTEEN T-SHIRTS. 100% cotton. No white background. C.K. Daly, Box 2277, Pittsburg, PA 15230.

WANT TO TRADE BRUCE TAPES? SEND LIST AND I'LL send mine. Mark Rossner, 507 Windymoor Ave., Philadelphia, PA 19118.

INTERESTED IN CORRESPONDING WITH OTHER Bruce fans. Christy Osoling, Box 8520, Williamsburg, VA 23186.

RARE BRUCE AUDIOTAPES AND VIDEOTAPES (VHS) for trade only (1971-1985). Send your list for mine. Write Dennis Christopher, PO Box 654404, Miami, FL 33265-4404.

SPRINGSTEEN SET SALE: SELLING COLLECTION, MINT import rarities, high quality sound, color covers, send SASE for list. John McLaughlin, 2636 Fremont Ave. S. #205, Minneapolis, MN 55408. Foreign welcome.

WANTED LIVE SPRINGSTEEN TAPES. I HAVE MUCH to trade. Send list to Tony Bitusa, Box 381, North Grafton, MA 01536.

BRUCE SPRINGSTEEN DISCOVERY, "A LOOK AT THE Local Scene." 300 8x10. Pages covering Bruce in his home area. For more information write: Greetings Publications, PO Box 107, Asbury Park, NJ 07712, USA.

WANT TO TRADE BRUCE TAPES, ETC. SEND YOUR list to John Gallagher, 15 Pine Meadow Dr., Colchester, VT 05446.

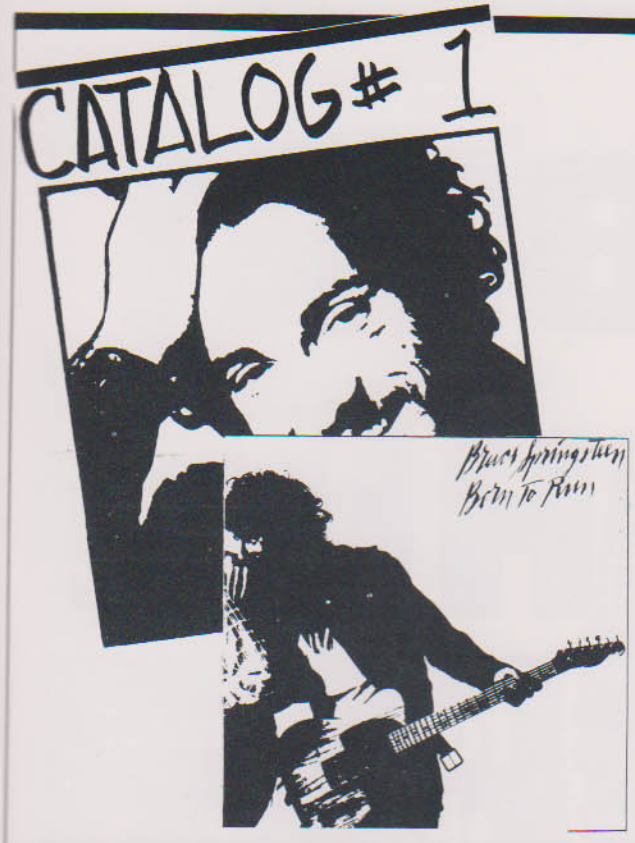
BRUCE PROMOS! $25 EACH. B.T.R., RIVER, WILD Nebraska, Capital, Bottomline, Posters, 223 John St., South Amboy, NJ 08879.

INTERESTED IN CORRESPONDING WITH OTHER Springsteen fans. Marilyn Gerby, Box 525, Latham, NY 12110.

MASSIVE LIST OF BRUCE RARITIES. WRITE RECORD Runner, 5 Cornelia St., NY, NY 10014. Or stop by our store when you're in NYC.

WRITE FOR FREE BRUCE SPRINGSTEEN LIST. OVER 90 items, records, posters, many rarities. If you're a Bruce fan you'll want to see this list. Send a large SASE. Radio, Radio Records, PO Boix 2901, Arlington, VA 22202, (703) 820-9181.

MASSIVE, SUPER RARE SPRINGSTEEN COLLECTION for sale. Serious buyers call Cary Judd, (301) 258-7534.

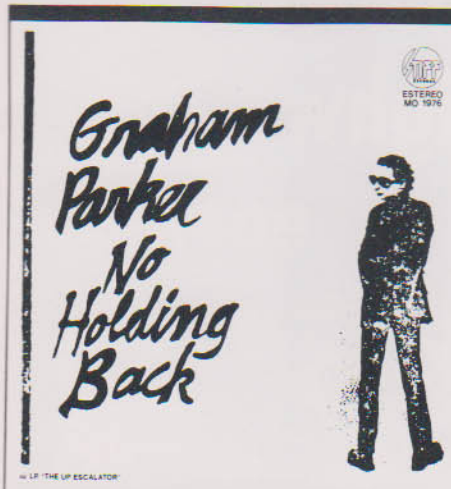


SUPER BOSS SET SALE CATALOG

Our first set sale catalog was a complete sell-out but don't worry we've got a new one just out and it contains the world's best selection of authorized buttons, books, overseas imports and other rare and unusual collectibles. On the book front alone we stock over ten titles including the latest Lynn Goldsmith photo book and the newest bios. And we back up everything in our catalog with our unconditional guarantee—this catalog is a must for every Bruce fan. To get our new catalog you must send a self-addressed stamped envelope (SASE) (at least legal size or larger) with at least 39 cents postage affixed, to: Catalog Number Two, Backstreet Records, PO Box 51225, Seattle, WA 98115. In Canada please send a self-addressed envelope with three IRCs (Canadian stamps won't do) and overseas please send five IRCS for airmail. If you don't feel like screwing with the SASE idea, send $1. But whatever you do, don't miss out on this catalog.

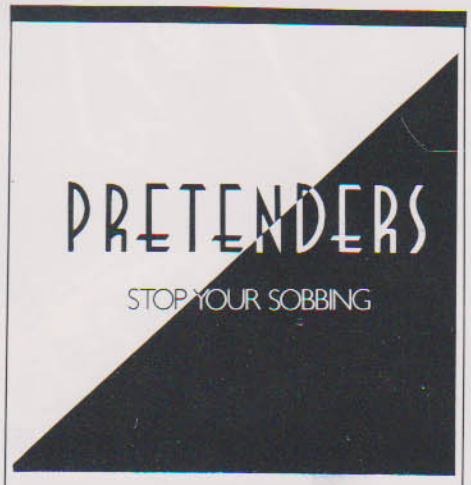
LARGEST BRUCE COLLECTION

One of our friends, who had what very well may be the world's largest Bruce Springsteen and related artists collection, has decided to sell his entire collection and we're acting as his agent. You'll find some of the rarest Springsteen records here up for grabs including the magnificent *Script Cover* and *The Last American Hero* from Japan. All records must go and the auction ends June 30th so write for the complete list and for bidding instructions ASAP. To get the massive list send a separate SASE with at least 39 cents postage (Overseas and Canada follow same instructions as per Set Sale Catalog) to Mass Bruce List, Backstreet Records, PO Box 51225, Seattle WA 98115. Or send $1 if you don't feel like screwing with the SASE.



GRAHAM PARKER

Bruce Springsteen once described Graham Parker as the only artist he'd pay to see and we'd go with that. Up for auction we have a massive Graham Parker list of import 45s and promo 12"s including the duet with Springsteen on the "Endless Night" 45 and including all of Parker's own masterpieces. To get this giant auction list please send a SASE with one stamp (or 1 IRC Canada, 2 IRCS overseas) to Graham Parker Auction, Backstreet Records, PO Box 51225, Seattle, WA 98115. Auction ends June 10th so hurry.



THE PRETENDERS

The Pretenders are one of the best bands to come along in a long time and we've gathered one of the most complete collections of their import 45s anywhere. We're putting the whole entire complete collection up for auction including some wild picture sleeve 45s. For a complete list send an SASE with one stamp (or 1 IRC Canada, 2 IRCs overseas) to Pretenders Auction, Backstreet Records, PO Box 51225, Seattle, WA 98115. Auction ends June 20th so hurry.

U2

U2 are one of the hottest bands around and one of the most highly collected. We're auctioning off an entire U2 collection, complete with every record and lp up until a year ago. Includes test pressings, promo 12"s and import 45s. Bid on one item or the whole shebang. To get the entire list please send an SASE with one stamp (or 1 IRC Canada, 2 IRC s overseas) to U2 Auction, PO Box 51225, Seattle, WA 98115. Auction ends June 30th so hurry.

RECORD COLLECTING MANIACS

If you'd like to get all the catalogs and auction lists noted on this page send one catalog-sized SASE envelope with $1.24 postage (or 5 IRCs Canada, 6 IRC s overseas) to Paper Madness, Backstreet Records, PO Box 51225, Seattle, WA 98115. Or send $2 and skip the SASE.

BACKSTREET RECORDS
PO Box 51225
Seattle, WA 98115

Off the wall

ROBERT MITCHUM

roars down the hottest highway on earth!

THUNDER ROAD

co-starring GENE BARRY · JACQUES AUBUCHON

with KEELY SMITH · TREVOR BARDETTE and introducing SANDRA KNIGHT · JIM MITCHUM

Screenplay by JAMES ATLEE PHILLIPS and WALTER WISE · Based on an original story by ROBERT MITCHUM

Directed by ARTHUR RIPLEY · A DRM Production · Released thru UNITED ARTISTS